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Crystal Palace,

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G. GROVE,
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(Signed)

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THE MUSICAL TIMES

2d Singing Class Circular.

JANUARY 1, 1872.

ON THE RHYTHMICAL FORM OF AN ANGLICAN CHANT.

BY DR. STAINER.

It is not hoped that the following remarks will contain any striking novelty, or broach a theory which has not been hitherto suggested elsewhere. But the important position which Chants, double and single, occupy in the services of our Church ought to render a short consideration of their formal structure useful, if not interesting. A single chant, as we all know, consists of two parts, the first of which contains three bars; the second four; the two parts being separated by a double bar, thus :

| 1 | 2 | 3 | | 1 | 2 | 3 | 4 |

An addition of the number of bars in each division produces the anomalous total of seven. Anomalous, because, as must be generally observed, phrases of seven bars in length, are of but rare occurrence. They are met with no doubt, but only in such positions as point out the fact that they are subordinate to some more elaborate rhythm dependent upon a proper system of grouping such phrases into an extended rhythmical whole. In these cases an effect is produced quite different to that produced by the frequent repetition of a Chant. To follow out this line of thought further, though it leads to most important results, would be to carry the reader far above the comparatively trifling subject in hand, to unexplored regions of musical analysis.

The following is a specimen of a seven-bar phrase in triple measure from Schubert's Pianoforte Sonata, op. 120 :—

Ex. 1.

A musical score for piano in triple time (3/4). The score consists of two staves. The top staff has a treble clef and the bottom staff has a bass clef. The key signature is one sharp. The music is divided into measures numbered 1 through 7 above the staff. Measure 1 starts with a forte dynamic (F) and a eighth-note followed by a sixteenth-note. Measures 2 and 3 continue the pattern. Measure 4 begins with a eighth-note followed by a sixteenth-note. Measures 5, 6, and 7 continue the pattern. Measure 8 starts with a eighth-note followed by a sixteenth-note.

&c. As before,

The first bar of the repeated phrase is given in order to show that an eighth bar is not left to be understood in a manner similar to that in which the eighth pulse is understood in a tune called *Sevens*, thus :

Ex. 2.

A musical score for piano in triple time (3/4). The score consists of two staves. The top staff has a treble clef and the bottom staff has a bass clef. The key signature is one sharp. The music is divided into measures numbered 1 through 8 above the staff. Measure 1 starts with a eighth-note followed by a sixteenth-note. Measures 2 and 3 continue the pattern. Measure 4 begins with a eighth-note followed by a sixteenth-note. Measures 5, 6, and 7 continue the pattern. Measure 8 starts with a eighth-note followed by a sixteenth-note.

from which it is plain that as far as the structure of the tune is concerned, it might as well be classified among "eights," inasmuch as the time of one half-

foot is added to each line of the words at the last note of each line of the music. Whereas, in the phrase quoted from Schubert no imaginary pulse or pulses complete the seven-bar phrase, which can be repeated without a pause, and which when disintegrated consists of twenty-one pulses. It would seem that this completeness is due to some extent to the triple measure, because, if an attempt be made to transfer the theme to duple measure, it falls most naturally into an eight-bar phrase, thus :

Ex. 3.

A musical score for piano in duple time (2/4). The score consists of two staves. The top staff has a treble clef and the bottom staff has a bass clef. The key signature is one sharp. The music is divided into measures numbered 1 through 8 above the staff. Measure 1 starts with a eighth-note followed by a sixteenth-note. Measures 2 and 3 continue the pattern. Measure 4 begins with a eighth-note followed by a sixteenth-note. Measures 5, 6, and 7 continue the pattern. Measure 8 starts with a eighth-note followed by a sixteenth-note.

Nor is it easy to construct a seven-bar phrase which will bear repetition as a Chant does; let us attempt it.

Ex. 4.

A musical score for piano in duple time (2/4). The score consists of two staves. The top staff has a treble clef and the bottom staff has a bass clef. The key signature is one sharp. The music is divided into measures numbered 1 through 7 above the staff. Measure 1 starts with a eighth-note followed by a sixteenth-note. Measures 2 and 3 continue the pattern. Measure 4 begins with a eighth-note followed by a sixteenth-note. Measures 5, 6, and 7 continue the pattern. Measure 8 starts with a eighth-note followed by a sixteenth-note.

If this (Ex. 4) be played over several times, care being taken that not more than two beats be allowed to the seventh bar, it will be noticed that our notions of rhythm are entirely broken up, and that an effect is produced quite unlike that of an often repeated Chant. Something is evidently supplied, by the mind of hearers, to the seven bars of a chant, so as to complete its apparently incomplete form. If further proof of this be required, let us write out Robinson's Chant in half time, and play it through tolerably quickly with a strong emphasis on every down-beat, thus :

Ex. 5.

A musical score for piano in half time (2/2). The score consists of two staves. The top staff has a treble clef and the bottom staff has a bass clef. The key signature is one sharp. The music is divided into measures numbered 1 through 7 above the staff. Measure 1 starts with a eighth-note followed by a sixteenth-note. Measures 2 and 3 continue the pattern. Measure 4 begins with a eighth-note followed by a sixteenth-note. Measures 5, 6, and 7 continue the pattern. Measure 8 starts with a eighth-note followed by a sixteenth-note.

The effect of this (Ex. 5) is of the same unsatisfactory kind as that produced in Ex. 4. It may be safely assumed then that *something* is supplied by the mind to a Chant. What is this something? We may discover it in two ways by actual experiment, namely, either by tracing how an ordinary eight-bar phrase can be turned into a Chant; or, how a Chant can, without violence being done to its melodic form and its usefulness, be converted into a single or double eight-bar phrase. A correct result in the former case will of course point out the course to be pursued in the latter, and if it be admitted that the Chant has undergone no change of nature by its transformation, the theory of form which we are seeking will have been found. Let us take the

following well-known phrase from Mendelssohn's "Elijah":

Ex. 6.

And in that still voice onward came the Lord...

The melody of this divides itself naturally into two equal parts.

This sounds very much like a Chant, and is in its details so similar to one that a comparison between the two will be easy. Let us compare it with a well known chant by Battishill, to which it bears an accidental melodic resemblance.

Ex. 7.

If it be wished to write out this Chant in a form like that of the passage (Ex. 6), which it so closely resembles, it will appear thus:

Ex. 8.

Without any substantial alteration our seven-bar Chant thus becomes an eight-bar phrase, the only changes made, being the addition of a final bar, and the removal of the double bar in the middle.

Let us take a double phrase of eight bars, or of four bars of four pulses, which is the same thing, from Beethoven, and convert it into a Chant.

Ex. 9.

The melody of this may be first thus transferred, omitting grace notes and dots.

Ex. 10.

No injury is done to the salient outlines of his rhythm, although chant-form requires an altered position of the last four semiquavers. According to the theory attempted to be set up, the reciting notes will be Nos. 1 and 4 of each half (compare Ex. 6 and 8). This melody, necessarily transposed for adaptation to voices, but transposed into a key suitable to the gravity of the theme, will appear thus as a Chant.

Ex. 11.

We hope that the fact is, from these examples, tolerably substantiated, that the second and fourth reciting notes belong rhythmically to the previous enclosure in double bars (compare Ex. 10 and 11).

If the reader requires further proof, let him turn "La ci darem" into a Double Chant; and also compare Lupton's excellent chant from Boyce's "By the waters," with its source.

Having turned a Single Chant into a complete musical sentence (see Ex. 8), it is now time to submit a Double Chant to the same process. Robinson's Chant will be presented in this new dress, if unnecessary bars be omitted:

Ex. 12.

If the reader will play this over in strict time, and then compare it with Ex. 5, which preserves intact the rhythm of the Chant as commonly written, he will be sceptical indeed if he does not call this (Ex. 12) a real musical sentence; that (Ex. 5) a sentence from which a something is eliminated.

There remains to be considered this important question, "How do you account for the non-disturbance of the rhythm by the *ad libitum* retention of the reciting notes?"

Enquiries in this direction are partially answered at once, by stating that the second and fourth reciting notes (see the pauses in Ex. 12) are the *end* and *not the beginning* of a limb of the sentence, they can therefore be, by universal assent, extended to any required length without injury to form, whether this extension of their duration is made for purposes of recitation or not; the first and third reciting-notes only remain therefore as requiring some expla-

nation. The explanation thus asked for leads us into what is apparently an entirely new subject, but in reality, one which is connected beyond dissemblance with the theory of chant-form, namely, the Theory of Pointing for Chanting.

On examination of a carefully pointed Psalter it will be found that the system is not only of use to keep the voices together *after* they have left the reciting note, but *before* it is finished, and that this is attained by marking a syllable or word with an accent thus :

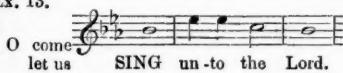
O come let us sing | unto the | Lord || let us heartily re-joice in the | strength of | our sal | vation || or, by using a different fount of type, thus :

O come let us SING, &c.,
let us heartily reJOICE in the, &c.

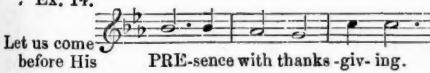
What then is the object of this importantly marked *arsis* before the end of the reciting note? That it is important to mark it, is proved by the fact that if a word is not made prominent in the letter-press, choir singers will of their own accord accent a particular syllable or word, often without the smallest regard to its value in the text, just before leaving the reciting-note.

The answer to this, which is obvious to all experienced choir trainers, and which explains also the reason why a retention of the first and third reciting notes can be tolerated, is, that this accented word is the point from which the rhythm of the first bar commences, or in other words this accent marks the down-beat of the first bar of the musical phrase, thus :

Ex. 13.



Ex. 14.



Ex. 15.



We can now account for the fact of the non-disturbance of the Rhythm by the long-sustained reciting note, by saying, that sufficient of the recitation is left and then accented, so as to determine definitely that point from which Time commences and the Phrase is measured. Aware of this fact, the late Dr. Stephen Elvey, a thoughtful and painstaking pointer of the Psalms, used in his Psalter distinctive types for words to be sustained during the time of a semibreve, as in Ex. 13, and during a dotted minim as in Ex. 14, and so on. And the Rev. H. Pullen has in his Psalter introduced a bar to point out the accent, thus :

O come, let us | sing | unto the | Lord.

But although the second and fourth Reciting notes do not present the same obstacles to the musical metre as do the first and third, yet it must be remembered that they are treated by choir-singers in just the same manner as those already discussed; thus they give a complete measure at the end of each phrase corresponding to that at the beginning of each phrase.

The objections to the form of a Single or Double Chant as attempted to be drawn out here, which is as follows :



will probably be to this effect ; 1st, that in ordinary practice it is not found that choirs retain the last note of a single chant or last note of each half a double chant, for the space of two bars during antiphonal chanting ; 2nd, that many chants, if converted into the above shape, would present most absurd forms of melody. With regard to the former of these objections, it may be said that choirs do not limit themselves to the *one semibreve* which closes the seven bars of chant, but hold it on longer, if not for the full duration of *two semibreves*. An attempt to beat time to ordinary chanting, allowing *exactly* two beats for each final bar, will, prove this, and also, if two beats be strictly enforced the effect is most unpleasant.

In answer to the latter objection, it may be said that it might naturally be expected that those writers of chants who took the seven-bar form with its irregularly placed double bars as their model, without enquiring into its real meaning, would produce forms of melody only adapted to that special form. Also, that the use of bars in Chants at all, has been from the very beginning merely for the sake of assisting singers to cut prose into so many slices, and not for the purpose of pointing out to the theorist the rhythmical outline.

Single Chants were in all probability founded on those Gregorian tones which seemed best adapted to the *English version* of the Psalms. The introduction of bars must have been for many years quite tentative, the many different forms in which old Chants are written helping to prove this to have been the case. The form given in Dr. Boyce's Cathedral Music is well known. The following form, written originally on a six-line stave, occurs in an old book in Magdalen College Library, from which it is transcribed :

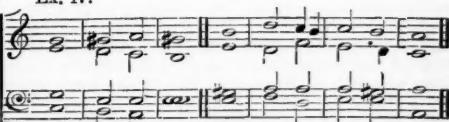
Ex. 16.

Mr. HEN. PURCELL.



This is the well-known Chant now written thus :

Ex. 17.



If the method of writing out this Chant, as shown in Ex. 16, be compared with that in Ex. 17, it will be found that the former is perfectly rhythmical, and the latter, as usual with us, thoroughly unrhythmical. The former strongly confirms, though it has not suggested, the views here expressed, and proves that our musical ancestors wrote out a Chant, if possible, as a correct musical phrase, although the additional notes seem to have been merely for the sake of appearances. The Chant just quoted is immediately followed in the same hand-writing by a "Double Tune," by Mr. J. Gakes, written thus :

Ex. 18.



This, evidently in the earliest *double-Chant* form, is also in itself a strong argument in favour of the theory here laid down.

In conclusion, it may be necessary to say that the transformation of an eight-bar phrase into a chant has been ventured upon here, only for the sake of the conclusions to be drawn from the result, not as signifying approval of such arrangements generally, or as suggesting that the argument can be strengthened by analysing those innumerable arrangements, in which the most trifling similitude seems to have justified the arranger in saying that his handiwork is "from Mr. So-and-so." Lastly, if young composers will try their hands at writing eight-bar phrases on the system here exemplified, and will then transfer them to the common shape, they will find their scope of melody greatly enlarged, and no doubt some really good Chants will result. One of the best chants ever written is here given (though without the permission of its author, E. J. Hopkins), in the form which it is sincerely hoped the reader will feel convinced is a true exponent of Chant-Rhythm.

Ex. 19.



THE ORATORIO CONCERTS.

At the second Concert, on the 6th ult., the Oratorio was Mendelssohn's "Elijah," the principal vocalists being Madame Cora de Wilhorst, Miss Katharine Poyntz, Miss Marion Severn, Miss Julia Elton, Mr. Raynham (who supplied the place of Mr. Sims Reeves, unavoidably absent from an attack of hoarseness), Messrs. Stedman, Pyatt and T. Beale, and Herr Stockhausen. English audiences have been lately so accustomed to hear the part of "Elijah" sung in one unvarying manner that a purely German reading of the music became in the highest degree interesting; and although, therefore, Herr Stockhausen adhered to his own conception of the character, wisely disregarding the models established by his predecessors in this country, so thoroughly did he realise the intention of the composer—so artistically did he colour with the minutest shade of expression every phase of the music—that he completely carried his hearers with him throughout. The whole of his recitatives were given in masterly style; and the duet with the Widow, the impassioned solo, "Is not His word," and more especially the pathetic air, "It is enough," proved that he had studied the part with a reverence inseparable from the nature of a true

artist. In his taunts to the Baal worshippers he was extremely successful, the defiant mocking tone in which he threw out the phrase "Call him louder," being in the highest degree dramatic, and we may also say that in the reiteration of these words it was quite refreshing to hear the notes sung as Mendelssohn has written them, and not as recent *Elijahs* have altered them, to display a high F. Madame Cora de Wilhorst sang the whole of the soprano music with much earnestness and care, creating the greatest effect in the duet with *Elijah*, which is more particularly adapted to her voice and method. Miss Julia Elton would have been compelled to repeat her very excellent interpretation of "O rest in the Lord," had she sung it under a conductor less resolute in his desire to resist encores than Mr. Barnby. She was however most enthusiastically applauded, a compliment with which we trust vocalists will in time learn to rest satisfied. Miss Marion Severn gave the music of the *Queen* with good dramatic feeling, and Miss Katharine Poyntz in the duet (with Miss Severn) "Zion spreadeth her hands," and in the trio "Lift thine eyes," (with Madame De Wilhorst and Miss Severn) was thoroughly satisfactory. Mr. Raynham created a highly favourable impression in the tenor music, the air, "If with all your hearts," being especially well sung, and the recitatives being declaimed with much intelligence and truth of expression. Messrs. Stedman, Pyatt and T. Beale lent double quartett, "For He shall give," amply proving that each part was entrusted to a steady and experienced singer. The choruses were uniformly well sung throughout; indeed there can be little question that so fine a rendering of them has never before been heard in the metropolis. Mr. Barnby has now so thoroughly got the whole of his choristers under the control of his *baton* that they move like one machine, the unanimity of their movement however being regulated by a sympathy with the music which, with all due allowance for the power of the conductor, can scarcely come from the conductor alone. The choruses, "Blessed are the men," "He, watching over Israel," and "Be not afraid," were perfectly sublime in depth of expression; and the Baal choruses and "Thanks be to God" were given with such extraordinary precision and brilliancy as to create a positive enthusiasm with the audience. The entire performance of the work was indeed a triumph for the Oratorio Concerts. On the 20th ult., at the third concert, the "Messiah" was given, the solo parts being sustained by Madame Lemmens-Sherrington, Miss Emily Spiller, Madame Laura Baxter, Mr. Sims Reeves, Herr Stockhausen and Mr. T. Beale. Madame Sherrington was in excellent voice, and gave the airs "Rejoice greatly," and "I know that my Redeemer liveth," with true religious fervour, receiving for both the most enthusiastic marks of approbation. Miss Spiller sang "Come unto Him," and "How beautiful are the feet," with so much purity of style and earnestness as to elicit a storm of applause. Madame Laura Baxter, who was at first obviously nervous, gave a very effective rendering of "He was despised," thoroughly enlisting the sympathies of her hearers. Mr. Sims Reeves's singing of the tenor music in this Oratorio has so long been acknowledged as the finest rendering of the part we have ever had that we can add but little to the unqualified admiration which we have so often before expressed upon his singing. We may say, however, that the Recitative and Air, "Thy rebuke hath broken," and "Behold and see," were so exquisitely given as to create an effect upon the audience almost too deeply felt to be expressed in audible applause, although it need scarcely be said that such outward demonstrations of approval were loud and universal. The bass part was sung to perfection by Herr Stockhausen, the air, "But who may abide" (too often given to a contralto), and "Why do the nations," displaying his voice and style to the utmost advantage. A good word must also be said for Mr. T. Beale, who (being called upon at a few minutes notice, in consequence of the hoarseness of Herr Stockhausen) gave the trying air, "The trumpet shall sound" (with Mr. T.

Harper's unrivalled trumpet *obbligato*) so excellently as to assure us of his power to take the first parts in Oratorios, should he wish to devote himself to this style of music. All the choruses were sung with the utmost precision and effect, "And the glory of the Lord," "For unto us," "All we, like sheep," the "Hallelujah," and "Worthy is the Lamb" especially testing the highest powers of the choir with the happiest result. In the "Hallelujah" the sopranos were remarkably fine; and where the full tone of the choir was required, the effect was unimpaired by the slightest roughness in the quality of any department. Mr. Joseph Barnby, as usual, conducted, and Mr. F. A. W. Docker presided at the organ. The Hall at both concerts was crowded in every part.

ROYAL ITALIAN OPERA.

THE revival of Donizetti's sparkling Opera "Don Pasquale" at this establishment, enabled Madlle. Marimon to appear in a part thoroughly suited both to her voice and style. The vivacious *Norina* is by no means an easy character either to sing or act, and it may be anticipated therefore that Madlle. Marimon scarcely fulfilled all the requirements desired by an audience so familiar with the many excellent *Norinas* who have from time to time appeared. The music was, however, thrown off with an ease and brilliancy which elicited the warmest marks of approbation; and Madlle. Marimon added one more to her list of successes, although the exacting few amongst her admirers might still indulge a hope that time and experience would enable her to keep more within artistic control those exceptionally fine powers with which nature has endowed her. Signor Fancelli was encored in "Com'è gentil;" Signor Mendioroz played and sang the part of *Malatesta* with much spirit; and Signor Borella gave as fidgety and exaggerated an impersonation of *Don Pasquale* as *Bufo* singers have latterly accustomed us to. The theatre closed on the 9th ult., the Opera being "Der Freischütz." The work was not very strongly cast, with the exception of the *Agata* of Madlle. Titiens, which was in every respect an excellent performance; indeed, we have scarcely ever heard the *Scena* "Softly sighs" so well sung. Signor Foli was *Caspar*, and Signor Vizzani, *Max*. The performance terminated with the National Anthem.

ROYAL ACADEMY OF MUSIC.

THE competition for the Westmorland Scholarship, the Potter Exhibition, and the Prize Violin, took place on Tuesday, the 19th ult., at the Institution in Tenterden Street, Hanover Square, the examiners being the Principal (Sir Sterndale Bennett), Mr. F. R. Cox, Mr. W. Dorrell, Signor Garcia, Mr. John Hullah, Mr. H. C. Lunn, Mr. G. A. Macfarren, Mr. Walter Macfarren, Dr. Steggall, and Mr. Henry Holmes. The results were as follows:—Westmorland Scholarship, Miss Annie Butterworth, elected; Miss Jessie Jones and Miss Harford, highly commended. Potter Exhibition, Mr. William A. Howells, elected; Master Henry Walker, highly commended. Prize Violin, adjudged to Mr. W. Frye Parker. Highly commended, and to receive a prize of a violin bow, Mr. Charles A. Howard.

WE are requested to state that Mr. H. M. M. Jenkins has been appointed Conductor to the Royal Small Arms Factory Choral Society, Enfield.

THE annual competitive literary and musical meeting of the Welsh inhabitants of the metropolis was held at the Vestry Hall, Chelsea, during the past month, Mr. Watkin Williams, M.P., in the chair, supported by Mr. Morgan Lloyd (Barrister), Mr. Brinley Richards, and several other gentlemen connected with Wales. One of the objects of the meeting was to provide funds for the Welsh chapel in Sloane Street; but the more immediate purpose of the gathering was to distribute prizes to the successful competitors for Welsh poetry, music, and literature. During the evening several songs were sung by Miss E.

Lloyd, Miss Evans, and Miss Edmonds. Mr. Brinley Richards played (on a splendid Broadwood grand piano) a fantasia, introducing some national Welsh melodies; it was encored, but Mr. Richards begged to be excused because the programme was a long one. The last named gentleman alluded to the want of national colouring in the selection, and expressed a hope that Lady Llanover would send her famous harper from Llanover to their next meeting, and so give them the pleasure of hearing their national music on the Welsh harp. The meeting was terminated by a loyal "demonstration," for when Miss Edmonds sang "God bless the Prince of Wales," the whole audience stood up and joined heartily in singing the chorus. Mr. Barrett accompanied the vocal music very skilfully. Votes of thanks were given to the president, to Mr. Brinley Richards, Miss Edmonds, and to all who gave their services, which we should add, were gratuitous. The excellent arrangements of the evening and the success of the meeting, were due to the energetic and patriotic zeal of Mr. Lloyd Davies, and Mr. Isaac Williams.

AT a concert given on Tuesday evening, the 12th ult., at the Pimlico Rooms, in aid of the South-Western Dispensary, under the management of its Secretary, Mr. H. Venman, the loyal feeling of the audience was manifested by their rising *en masse* when it was announced that the air "God bless the Prince of Wales" would be sung to words specially written for the occasion, praying for the restoration to health of His Royal Highness, and for Divine comfort to the afflicted Princess, and other members of the Royal Family. The entire audience remained standing during its performance, and observed the most profound silence. The words were impressive, and rendered by the singers with deep feeling.

A CONCERT was given by the London Society for teaching the Blind to read on Friday the 8th ult., at the Upper Avenue Road, Regent's Park, under the direction of the able and indefatigable Professor of Music to the Institution, Mr. Edwin Barnes. The programme, as usual, contained an excellent selection of classical music, all of which, especially the part-songs, the selection from the *Messiah*, and three of Gounod's compositions, were admirably rendered. The chair was taken by the Rev. Robinson Duckworth, M.A.

THE ninth concert of the winter series, given by Messrs. Baucutt and Stem, at the Pimlico Rooms, took place on the 11th ult. Special praise must be awarded to Madame Annetta Frances, for her brilliant singing, her last song narrowly escaping a double encore. The other artists were Miss Ross Gearin, Mr. J. C. Bird (English concertina), and Miss Powell, who proved most able pianist. The hall was well filled.

MR. W. H. BAMFORD, organist of St. James's, Camberwell, gave his annual concert at the Angell Town Institution, Brixton, on the evening of Thursday, the 7th ult., before a large audience. The vocalists engaged, were Miss Blanche Cole, Madlle. Gondi, Miss A. Newton, Miss Emily Pittard, Mr. George Perren, Mr. T. Rogers, Mr. Theodore Distin, and the London Orpheus Quartett; Pianoforte—Mr. W. H. Bamford and Mr. John Harrison; Mr. Bamford's playing both of Mendelssohn's Capriccio in A minor, and Lindsay Sloper's Fantasia on English airs was admirable, and elicited two encores. The concert was in every respect thoroughly successful, and the numerous encores throughout the evening testified to the satisfaction of the audience.

ON Wednesday evening, the 6th ult., the College of Musicians gave its second Soirée at Shaftesbury Hall, Aldersgate Street, at which a Paper upon the Status of the Musical Composer was read by Mr. J. J. Haite, and vocal and instrumental performances filled up the evening. The singers were Madme. Brook, Madlle. Enrique, and Mr. Herbert Carter; Mr. A. F. Mullen played several solos upon the pianoforte, and also accom-

panied the vocal music. The attendance was, as usual, large.

A CONCERT was given by the members of the Victoria Park Choral Union at their room, Wetherell Road, South Hackney, on Wednesday evening, the 6th ult., when "A Christmas Cantata," by Dr. Fowle, was well rendered. Among the part-music in the miscellaneous portion of the programme were Bishop's glees, "Now by day's retiring lamp" and "Oh, by rivers;" "Since first I saw your face" was carefully sung as a quartet by Misses White and Genery, Messrs. Morgan and Dudley. The soloists were Mrs. Wells, who sang Horn's "Cherry Ripe," Miss Genery, who was highly effective in "I love the merry sunshine," Mr. Rowe, who gave Kelly's "Our Sailors and our Ships," and Hatton's "Homeward Bound," and Mr. Musto, who sang "The Pilgrim of Love." Mr. George Wells conducted, and Mr. T. M. Clark accompanied.

THE members of the Greville Choral Society gave a concert in the school-room attached to Greville Place Church, on Thursday evening, the 7th ult., which was well attended. Mendelssohn's unfinished Opera "Loreley" was an important feature in the programme. The solos were sustained by Mrs. Sharp in an admirable manner. The second part was miscellaneous, and included several concerted pieces and vocal solos, all of which were given with much effect. Mr. Sharp officiated as conductor, and Mr. Byron as accompanist.

THE St. George's Glee Union gave its Monthly Open Meeting at the Pimlico Rooms on the 7th ult. The selection of part-songs, &c., included the old favourites, "Oh, who will o'er the downs," "T'other morning very early" and Bishop's "Tramp Chorus," which were well received by an audience filling the large Hall. The catch "'Twas you, sir" was capitally rendered by Messrs. Coles, Livingston and Ellis, and encored. Miss Horder in "L'Ardita," and Mr. Thurley Beale thoroughly earned their encores. The other vocalists were Mrs. Mason and Miss Brown, a young lady rapidly rising into favour at these concerts. The pianoforte solos were both well chosen and effectively rendered by Miss White. The conductor was Mr. W. H. Bridges.

THE North London Sacred Harmonic Society gave a very successful performance of the "Messiah" on Tuesday evening, the 28th November, at the Methodist Free Church, Willow Street, Finsbury. The soloists were Miss L. Fonsica, who acquitted herself very creditably, more particularly in the air "Rejoice greatly;" Miss Hulford, Messrs. Perry, Froome and Hamilton. The choruses were sung with a precision that was highly creditable. Mr. Bent was the leader, and Mr. Tomling (in place of Mr. Boyce, who was absent through indisposition), conducted.

A VERY interesting lecture on Mozart was given by Mr. R. Forsey Brion at the Congregational Church, Tolmer Square, on the 18th ult. The illustrations from "Idomeneo," "Figaro" the Twelfth Mass, and the "Requiem," were rendered with excellent effect by Miss Emily Brion, assisted by several amateurs, and a choir of about fifty voices. The slow and last movement of the Pianoforte Sonata in F were admirably played by Miss Florence Wilkie. The lecture, which was given in connection with the Tolmer Square Mutual Improvement Society, was listened to with much attention, and at its conclusion a vote of thanks to Mr. Brion was proposed by G. Sowerby, sen., Esq., Chairman.

THE City Musical and Elocutionary Society gave its twelfth evening concert on Friday, the 1st ult. Principal vocalists—Miss Isabella Glennie and Miss Marienne Potter, Mr. Neale, and Mr. Knight Ashton; pianoforte, Miss Marienne Potter; conductor, Mr. F. M. Wenborn. The choruses were efficiently rendered, and the concert was highly successful in every respect.

THE "National Music Meetings" to be held at the Crystal Palace during the summer of this year (an advertisement of which appears in our present number), will doubtless create an active competition amongst musical executants of all classes. The prize to be awarded is stated to be a "work of ornamental art of the value of one thousand guineas;" and the announcement that a sum of money from the nett proceeds of the project will be handed over to the Royal Academy of Music and the Royal Society of Musicians may be accepted as an earnest of the desire on the part of the promoters of the undertaking to further by every means in their power the interest of art and artists in this country.

AN active controversy as to the authorship of the well-known melody "Home, sweet home," has been carried on in several periodicals during the past month. It was generally supposed to have been a Sicilian air, introduced by the late Sir H. R. Bishop in the Opera of "Clari; or, the Maid of Milan;" but Mr. J. J. Emery, who was for forty years with Goulding, D'Almaire and Co., the publishers of the compositions of Bishop, says in the *Daily Telegraph* that in a work entitled the "Melodies of Various Nations," the editor (Sir H. R. Bishop) not being able to find a Sicilian tune suitable, "wrote the melody of 'Home, sweet home,' sunk his own name, and called it a Sicilian air." The words now identified with the tune were supplied by Mr. J. Howard Payne, when Miss M. Tree introduced the song in "Clari." Its excessive popularity induced several music-publishers to issue their own editions of it, on the supposition that, being originally printed as a Sicilian air, it could not be copyright; and after much legal discussion on the matter both publishers and composer withdrew their claim to the melody. If Mr. Emery's statement be correct (and we really see no reason to doubt it) the question is satisfactorily answered.

THE second of the four classical concerts organised by Mr. W. H. Monk was given at the Assembly Rooms, Defoe Road, Stoke Newington, on the 12th ult., before a highly appreciative audience. One of the most interesting features in the programme was a Sonata in C for pianoforte and violin, by Mr. G. A. Macfarren, performed for the first time, the executants being Mr. Walter Macfarren and Mr. Henry Holmes. This composition was listened to with the deepest attention, and every movement was received with spontaneous and well-deserved applause. Haydn's Quartet in F (op. 77, No. 2), for two violins, viola, and violoncello, and Schumann's Quintet (op. 44) in E flat, for pianoforte, two violins, viola, and violoncello, were admirably played and warmly applauded, the latter work creating an effect, which proves beyond doubt that Schumann's compositions are gradually winning a high place in the estimation of music-lovers in this country. The concerted music was agreeably relieved by two graceful solos by Mr. Walter Macfarren, excellently performed by the composer, and an "Andante" and "Allegro Moderato" for the violin, by Handel, so well played by Mr. Henry Holmes as to elicit an encore. The vocalists were Miss Banks and Miss Agnes Drummond, who were especially effective in the Abbate Clari's Madrigalian Duet, "Cantando un di." Mr. W. H. Monk accompanied the vocal music with much care and judgment.

AN evening concert was given at the City of London College, Sussex Hall, Leadenhall Street, on Thursday, the 7th ult., the principal vocalists being Miss Annie Sinclair, Miss Alice Barnett, Mr. Stedman, Mr. Thurley Beale and Mr. R. Limpus; solo violin, Herr Lüti. An encore was awarded to Miss Sinclair for her excellent singing of "Ah fors' è lui;" a compliment also paid to Mr. Stedman, whose refined interpretation of "Good-bye, sweetheart," was a marked feature in the programme. Miss Alice Barnett (a pupil of Mrs. Macfarren) displayed a good contralto voice and excellent

style in two songs; Mr. Thurley Beale gave Mendelssohn's "I'm a roamer" with his usual success; and Mr. R. Limpus was warmly and deservedly applauded in a couple of *Buffo* songs. Mrs. Limpus and Herr Lati also contributed two pianoforte and violin duets, which were received with much favour. The concert was under the able direction of Mr. Stedman.

A CONCERT, under the direction of Mr. Stedman, was given at the Russell Institution, Great Coram Street, Russell Square, on the 11th ult. Miss Annie Sinclair, Miss Emily Pittard, Mr. Stedman, Mr. Thurley Beale and Mr. R. Limpus were the principal singers, all of whom were highly successful; Miss Pittard displaying an excellent *contralto* voice, and receiving an encore for one of her songs; Miss Sinclair eliciting much applause in all her solos; Mr. Stedman giving "The Thorn" with much earnest expression; and Messrs. Thurley Beale and Limpus creating a marked effect in songs with which their names are already intimately associated. The excellent pianoforte performance of Miss Josephine Lawrence was thoroughly appreciated; and one of the most successful pieces of the evening was Barnby's Part-Song "Sweet and low," which was given as a quartet.

WE read the following paragraph in the "Paris Bulletin," a journal devoted, as it states, to "literary and artistic correspondence," and published in one large sheet:—"A *Bulletin administratif* from the Minister of Public Instruction, acquaints the Musical world in Paris with the decisions taken for the future management of the Conservatoire. The principal points are that studies will be supervised by two distinct committees, one for musical instruction, the other for dramatic training. None will be admitted who have not gone through a prior examination by a competent jury formed of members of the 'Institut' professors, artists and composers."

A MISCELLANEOUS concert was given on the evening of Wednesday, the 13th ult., at the Victoria Hall, Archer Street, Bayswater, by Miss Florence Ashton (contralto), pupil of Signor Lago. There was a good attendance, the hall being well filled. The vocalists were Miss Ellen Glanville, Mdle. Leoni, Mr. Frank Elmore, Mr. Powell, and Signor Monari Rocca; Miss Lucy McManus and Miss Sophy Heilbron, pianists; Herr Schubert, violoncello; Conductors, Herr Schubert and Signor Lago. The violoncello solos by Herr Schubert comprised two of his own compositions, and an interesting "Musette" by Offenbach. A new duet composed by Mdme. Sievers, "Dunque giammai," was well received. Signor Rocca elicited much applause for his *Buffo* singing; and Miss Ellen Glanville was encored in Bishop's "Tell me, my heart." Mattei's popular "Non torno," capitally sung by Miss Florence Ashton, was re-demanded, and also Bandegger's "Joyous Life." Miss Sophy Heilbron played with her usual brilliancy, and was compelled to re-appear after each of her solos.

MR. JOSEPH THOMAS COOPER, Organist and Choir-Master of Christ Church, Newgate Street, has been elected a member of the Philharmonic Society of London.

ON Tuesday evening, the 19th ult., a performance of Christmas Carols was given by the Choir of Craven Hill Congregational Church, Bayswater, under the direction of Mr. W. H. Lee Davies, the organist. The Carols were very successfully rendered, especially one by Mrs. J. W. Bliss, which earned well-merited applause. Solos were given with much effect during the evening by Messrs. Robertson and Chilton, Masters Gray, Adams, and Foster. Mr. Oldknow accompanied. The performances terminated with "God bless the Prince of Wales," and "God save the Queen."

Rebibus.

RIVINGTONS: LONDON, OXFORD, AND CAMBRIDGE.

A Theory of Harmony, founded on the tempered scale. By John Stainer, Mus. Doc., M.A., Magd. Coll., Oxon.

PERSONS dwelling outside the teaching world of music may wonder that the most contradictory treatises on the theory of the art are not only constantly written by eminent professors, but cordially accepted and warmly eulogised, because it must appear to them that if a system founded upon a definite set of principles be pronounced true, another system founded upon an opposing set of principles must necessarily be false. But this feeling of wonder will disappear when the fact is proclaimed that no work on "Harmony" (as it is popularly called) has yet maintained its ground as an acknowledged text-book. Perronet Thompson has so thoroughly proved that nothing can be really called music that is not founded upon an enharmonic scale that he is driven to the dilemma of ignoring the works of some of the greatest writers; for as tempered instruments were good enough for these composers, unless they had a keen perception of some abstract truth underlying the imperfect system to which they adhered, which regulated their treatment of the chords, it would be impossible that their works should live when our ears become sufficiently tuned to reject the false intonation of the tempered scale. Considering, therefore, that we are still battling about the very elements from which modern harmony is derived, it is not to be wondered at that all kinds of systems should be put forth; and as, in a transition age, every intelligent thinker has a right to a hearing, we cordially welcome Dr. Stainer's book as a valuable contribution to the stock of works from which some day, we trust, a theory may be evolved which shall receive universal recognition. As will be seen by the title, Dr. Stainer bases his method upon the tempered scale. This, at least, is becoming practical, for, as our author truly says, it is useless to deduce the laws of harmony from a series of natural harmonics to govern the progression of chords made up of tempered intervals; but it becomes a grave question whether this desire to be thoroughly popular is not as much an error on the one side, as the desire to be thoroughly scientific is on the other. In the preface, we read, "At the present time it is enough, if by analyzing music as it is actually found, some generalizations can be arrived at which shall help the student to place clearly before his mind the chords which a composer has at his disposal, how they have hitherto been used, and how they may in future be used." Unquestionably this should be the chief aim of all theoretical writers, but so radical a reformer as Dr. Stainer, in his desire to sweep away existing absurdities, is apt perhaps to think more of the student than the art. For instance, all musicians will agree with our author that it is quite time to get rid of our worship for what are called "perfect" intervals, but we doubt whether any good is obtained by abolishing their designation, for infinitely superior as are thirds and sixths in harmony, their very power of being either major or minor prevents the possibility of their being called "perfect." It is always a pleasing task to sift the arguments of a theorist who has so intelligently and thoroughly thought out his subject as Dr. Stainer, and our objections, therefore, will we hope be received by him as the result of a careful consideration of his system; but ingeniously as he maintains the soundness of his assertion that "chords are formed by adding thirds together, the thirds being major or minor according to the nature of the scale from which they are taken," we cannot admit its scientific truth. It is certain that a perfect fifth by itself "does not give us the means of judging whether we are in the major or minor mode," but as it cannot be altered without disturbing the concordant nature of the harmony, it gives a strength and solidity to the chord which the variable third can never do. Passing on through the explanation of the various discords, the derivation and treatment of which spring logically from his premises, Dr. Stainer gives us some very able remarks

upon pedal notes (a subject hitherto but imperfectly handled in most theoretical works), and expresses himself with remarkable clearness in describing modulation. Some of his observations, too, upon the duty of a creative artist may, we hope be taken to heart by young composers. "If he wish to compose for the art," he says, "a slightly manipulated reproduction of that refined use of dominant discords which has enervated a large amount of musical literature will be his most profitable employment. But if he compose for the love of art, he will after a thorough acquaintance with the best works of great masters, commencing with the ageless giants, Bach and Handel, and ending with Wagner, search carefully for the new path, and strive after progress." The very happy extracts from the compositions of the best writers throughout his book show that Dr. Stainer has not theorised without well examining his facts; and we may also add that some carefully prepared exercises for students are given at the end of the work. We can scarcely doubt that even those who dissent from many of the author's views will read his treatise both with pleasure and profit.

STRAHAN AND CO.

Music and Morals. By the Rev. H. R. Haweis, M.A.

HAD either of the four "books" into which this work is divided been published separately, we think that the author would have had a fairer chance of commanding that respect from the real lovers of music which so searching and intelligent a critic has a right to anticipate. But, although much contained in the book has already appeared in various magazines, Mr. Haweis has thought proper to ignore this fact, and put forth a volume in four distinct parts, "Philosophical," "Biographical," "Instrumental" and "Critical," the title of the work of course only applying to the first section. Inviting judgment, therefore, upon his labours in the cause of art as a thoroughly logical thinker, our author must not be surprised to find that his invitation has been accepted; and that those who read with that interest and attention which the excellently written opening "book" must excite, should eagerly peruse the remaining three to discover whether the opinions there expressed are legitimately deduced from the premises at first laid down. Passing over the clever remarks upon "Emotions and Objects," we come to his assertion that "to set words to music, as in Oratorio or Opera, or any kind of song, is in fact to mix two arts together. On the whole a striking effect may be produced; but in reality it is at the expense of the purity of each art." This at least is a theory; and whether we agree or disagree with it, we have a right to expect that the propounder of it will, in his critical remarks upon established works, endeavour to prove its truth and soundness. But how are we astonished when, turning to the next "book," we find these observations upon Handel's "Messiah." After saying that the words "Comfort ye my people," "fall like a refreshing day-spring from on high" (an effect in which we presume the music will be admitted to have some share), he speaks of the multitude of freemen sending forth the one thought that possesses them, "The glory of the Lord—the glory of the Lord shall be revealed." In "Who may abide the day of His coming?" he says, "the voice scales up to a high pitch," and dwells with a kind of awful suspense and fascination on the word "appeareth." The chorus, "All we like sheep," is stated to represent "with marvellous fidelity the constant and hopeless wanderings of the sheep," and "Their sound is gone out into all lands" is, we are told, "as powerfully descriptive as the going astray of the sheep themselves." Again, in speaking of Mendelssohn's "Elijah," the union of the music with the words is continually dwelt upon as the truest method of deepening their meaning to an audience, as an instance of which we may cite the following observation upon the chorus, "Behold God the Lord passed by": "We have known persons in a state of rapt excitement upon hearing this chorus for the first time, break out into a cold sweat at the words, mitten like tongues of fire from the rocks, "But the Lord

was not in the tempest." As these extracts are from the same volume, we should like to know whether Mr. Haweis believes in his theory or his facts. His criticisms upon the works of the standard composers are generally good; but in spite of his enthusiasm upon the art, there is an air of "amateurishness" about many of his opinions which cannot be veiled; as, for example, where, in giving high praise to Handel's "Israel," he says, "elsewhere he has produced longer recitations and more pathetic arias, nowhere has he written finer tenor songs than "The Enemy saith," or finer duets than "The Lord is a man of war." Of the "Biographical" part we have little to say. Most of the facts therein stated are taken from books with which musicians are well acquainted, although here and there we have some forcible remarks which prove that their author has very acute observation, and understands how to express himself in felicitous language. Speaking of English music, Sir William Sterndale Bennett is deservedly eulogised, but Sir H. R. Bishop, John Barnett and many others are passed by as if no such persons ever existed. We agree with his remarks upon the absurdity of introducing vocal solos in an area too large for the sound to travel; but why should Mr. Haweis endeavour to prove this by a personal illustration? "Mr. Sims Reeves," he says, "at the Crystal Palace, is no better than a penny trumpet in Westminster Abbey." To say nothing of the bad taste of this remark, it is not true; for of all the solo vocalists who are accustomed to sing at the Crystal Palace, no one makes his voice more thoroughly penetrate every portion of the auditorium than Mr. Reeves. The "Instrumental" book comprises some valuable information upon violins, pianofortes, and church bells, the last-named subject being very ably treated; and the fourth "book," headed "Music in England," contains some amusing but somewhat weakly-written observations upon the shortcomings of amateurs, and descriptions of several of our street-bands. Much of the volume seems hurriedly written, as if the author had scarcely time to refer to authorities for facts. For instance, Pelham Humphreys is invariably called Pelham Humphrey, Handel's "Il Penseroso" is always named "Il Pensero," and the air from the "Messiah" is called "How beautiful are their feet." But these are trifling errors compared with the following quotation from page 99: "Poor Weber, in his famous 'Mermaid' Song in *Oberon*, has the first verse thus:

Softly sighs the voice of evening,
Stealing through yon willow groves.'

And in the next he has to set the same exquisitely peaceful melody to the words—

Oh, what terrors fill my bosom!

Where, my Rodolph, dost thou roam?"

Without stopping to enquire who is to be held accountable for such an extraordinary mistake as this, there can be little doubt that the author must suffer for it; for few musical readers will be able to see without a smile the impassioned *Scena of Agata*, in "Der Freischütz," confounded with the charming little song of the Mermaid in "*Oberon*." We may add, in conclusion, that the work is well got up, and that an additional interest is given to the volume by *fac-similes* of the hand-writing of several of the most eminent composers.

TRUBNER AND CO.

Essay on the Poetic Signification of Beethoven's Sonatas, with a slight Introductory Sketch on Music. By F. E. Jencken, M.D.

THE passion for describing the meaning of certain musical works which their composers have wisely left un-described appears an epidemic amongst amateurs; and Dr. Jencken, in his pamphlet, publicly proclaims that he has caught the infection. His "Sketch on Music," although containing nothing that has not been said hundreds of times before, is earnestly written, and proves that he has a real love for the art; but surely he should be content to play or listen to the Sonatas of Beethoven without rushing

O praise the Lord.

MOTETT FOR SOPRANO SOLO AND CHORUS.

W. A. MOZART.

Psalm cxvii.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 35, Poultry (E.C.).

Moderato.
PIANO. $\text{P} = 92.$

SOLO.

O . . . praise . . .

ye . . . the Lord, . . . all . . . ye na - tions:

O praise . . . ye Him, . . . all

(1)

The musical score consists of five systems of music, each with three staves: Treble, Bass, and Cello/Bassoon. The key signature changes from G major to F# minor throughout the piece. The tempo markings include a common time signature, a quarter note, and a half note. The dynamics range from *p* (pianissimo) to *f* (fortissimo). The lyrics are integrated into the music, appearing below the staves in a cursive font. The first system starts with "ye, all . . . ye peo - - ple." The second system begins with "For Hismer - ci-ful kind - ness is e - ver-more, . . ." The third system continues with "is e - ver - more . . . and more to - wards . . . us :". The fourth system starts with "and . . . the truth, . . . the truth . . . of . . . the Lord". The fifth system concludes with "en - - - dures for e - - ver, en - dures . . . for".

ver.
TUTTI.
Glo - ry be to the Fa - - ther, and to the
TUTTI.
Glo - ry be to the Fa - - ther, . . . and to the
TUTTI.
Glo - ry be to the Fa - - ther, and to the
TUTTI.
Glo - ry be to the Fa - - ther, and to the

Son: . . . and to the Ho - ly Ghost; As
Son: . . . and to the Ho - ly Ghost; As
Son: . . . and to the Ho - ly Ghost; As
Son: . . . and to the Ho - ly Ghost; As
cres. f p

it was in the be - gin - - -
it was in the be - gin - - -
it was in the be - gin - - -
it was in the be - gin - - -

- ning, is now, and e - ver, e - - ver
 - ning, is now, and e - ver, e - - ver
 - ning, is now, and e - ver, e - - ver
 - ning, is now, and e - ver, e - - ver

p

shall be, world with - - out . . .
 shall be, world with - - out
 shall be, world with - - out end...
 shall be, world with - - out

f

Solo.

A

end. A men, A
 end. A men, A
 A men, A men, A
 end. A men, A

(4)

The musical score consists of eight staves of music. The top staff uses a treble clef, the second and third staves use a bass clef, and the bottom two staves use a bass clef. The music is in common time. The first section of the score (staves 1-4) features a mix of eighth and sixteenth-note patterns. The lyrics "men, A men." are repeated at the beginning of each section. The second section (staves 5-8) shows a more sustained note pattern with dynamic markings like "rit." and "p". The lyrics "men, rit. A men." are repeated here. The score concludes with a final section of eighth-note patterns and a dynamic marking of "mf rit. p".



The Gold Medal, Paris, 1870; Le Diplôme de la Mention Extraordinaire, Amsterdam, 1869; Médaille d'honneur, Paris, 1867; Prize Medal, London, 1862; Silver Medal, Netherlands, 1869.

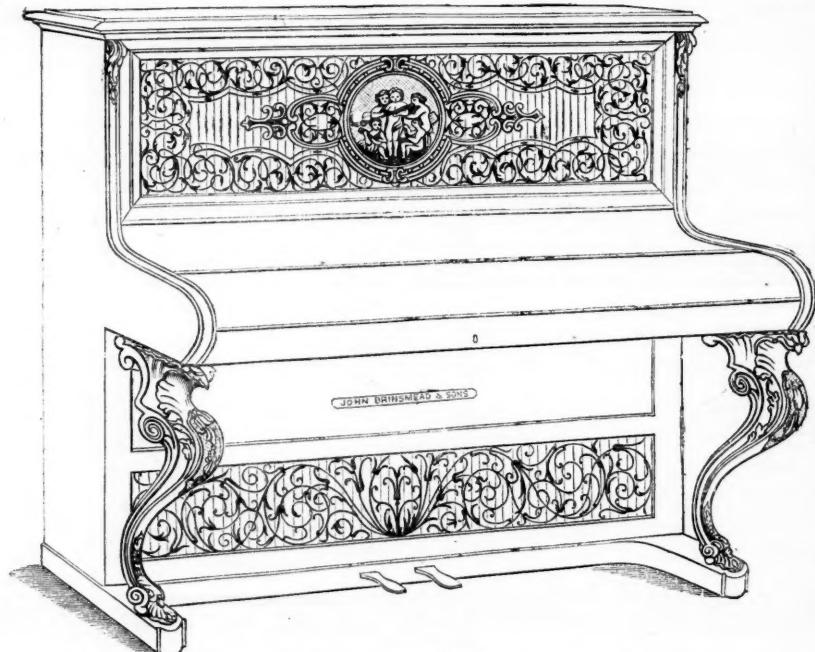
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into print to tell us what were the composer's intentions in writing every movement, as if he alone were privileged to impart such information. Even supposing, for instance, that the "Sonata pathétique" should not be allowed to take rank on its own unaided merit as a purely musical work, will such a synopsis as this help to enhance its beauty? "GRAVE. 'Tis midnight, the autumn wind sighs through the lofty trees, scattering their withered leaves on the soft and mossy ground; countless stars sparkle in the sable sky," &c. "ALLEGRO CON BRIO. The calm thus engendered is, alas, but of short duration; tumultuous feelings and raging passions rend the afflicted soul," &c. "LARGO. The passions have subsided; the soul no longer troubled by wild emotions, a peaceful quiet steals over the agitated heart," &c. "RONDO. Life flows in a broader stream, and though at times interrupted by a tinge of sadness, the remembrance of the tempestuous past serves but to strengthen the will, inspiring man to nobler resolves and stronger activity." Space prevents our giving the whole of these descriptions, and our author must forgive us therefore for breaking the current of his poetical thoughts with an " &c. "; but we have quoted enough to let our readers know what Dr. Jencken believes that Beethoven intended in this popular Sonata. It is curious that any person who can make the assertion that every composer is ruled by a dominant idea in the conception of his subject which is "not always clear to himself," should imagine that this idea can be made perfectly clear by his less gifted hearers; it would be infinitely more logical to believe that this very indefiniteness is one of the greatest beauties of a musical work, and to counsel all intelligent students merely to listen and admire. "Enough I believe has been said," writes Dr. Jencken, "to enable those who take a delight in Beethoven's compositions, and are gifted with a lively imagination, to discover, in great measure, the leading idea prevalent in each." We sincerely trust that those who "take a delight" in the works not only of Beethoven, but of any composer, will attempt to do nothing of the kind. Whenever music is intended to be "descriptive," such intention has been sufficiently indicated by the author; and even if we could agree upon what has been a composer's "leading idea," we have no right to accept such poetical imaginings as truths. That such agreement, however, is not likely to take place may be inferred from the fact, within our own experience, that one of Mendelssohn's "Lieder ohne Worte" is sometimes called a "Funeral March" and sometimes a "Drinking Song."

NOVELLO, EWER AND CO.

La Sonnambula. An Opera, in two acts. Composed by Vincenzo Bellini. Edited and translated into English by Natalia Macfarren.

As prejudice in favour of a well-known English translation, however bad such version may be, is likely to linger with the general public longer in operatic than in any other musical works, the editor tells us in a preliminary note to "La Sonnambula," that the words which have grown so familiar to us in connection with the most popular pieces in the Opera are, as a rule, by no means singable, "the monotony of rhymes in *eeling* and *eeeming* (indeed throughout of rhymes ending in *ing*, out of all proportion to their prevalence in ordinary English), and the many heavy syllables on notes that should be light," causing a want of harmoniousness between the music and the text which cannot but prove detrimental to the effect of a lyrical work of this class. At the expense occasionally of accuracy of translation, when the sound of the English words seemed adverse to that of the music, Mrs. Macfarren has therefore endeavoured as far as possible to follow the feeling of the composer by selecting words that could be sung easily to the notes, and we are bound to say that in this somewhat arduous task she has been thoroughly successful. The interest always awakened by the little village story upon which the Opera is founded, and the extreme melodiousness of the music combine to make this

work as popular with the vocalists as it is with the audience; and the edition before us, so carefully supervised in its minutest details, cannot fail to be welcomed as a valuable hand-book for the frequenters of our lyrical establishments, the indications of the score materially enhancing the worth of the book to intelligent listeners.

Two pieces, for the Pianoforte:—No. 1, Twilight; No. 2 Sunshine. Composed by Agnes Zimmermann.

THESE two graceful pieces will be most acceptable both to players and teachers who are wearied with the "music of the period;" for although, as in the literary works of an accomplished scholar, classical knowledge is never obtruded, that power which can only result from a severe mental training sufficiently underlies the compositions to give a solidity even to the simplest phrases. If it were not that the skilled workmanship of an artist can invest trifles with the highest interest, the many light pieces thrown off on the spur of the moment by some of our best composers would long ago have been forgotten; and it cannot be too often said, therefore, that a wise discretion should be exercised in the selection of what is popularly called "drawing-room music," for notwithstanding that the veriest rubbish of the day may be comprised under this heading, it will also include many minor works of the greatest writers which are now universally accepted as "classical." No. 1, "Twilight," has a flowing and melodious subject in true sympathy with the title, if it be allowed that the effects of nature are capable of being represented by sound. A quaint character is given to the theme by a seventh on the subdominant, followed by a $\frac{5}{4}$, which is sufficiently emphasised to make its repetition a point of interest. The piece, although short, contains much variety, and the passages, as may be expected from the experience of the composer, lie well under the hand. No. 2, "Sunshine," is based on an elegant theme, commencing on a pedal bass, the melody being sung with the upper fingers of the right hand almost throughout. The modulations are extremely well written, and the contrast of the *legato* subject accompanied with a *staccato* bass, has an excellent effect. We can scarcely doubt that these sketches, slight as they are, will command a worthy place, even in the crowded state of the music market.

*Cradle Song, for the Pianoforte.**Les Etincelles; Galop.*

Composed by Walter Macfarren.

TWO welcome contributions to the chamber-music of the day, by a composer who has already earned his position as a writer of more elaborate works. The "Cradle Song" commences with a placid and charmingly-harmonised subject, which is followed by an elegant theme with a triplet accompaniment, the recurrence of which, in the subdominant, after some appropriate episodical phrases, is extremely happy. The piece is by no means difficult, but it will demand a refined touch and an intelligent appreciation of the author's meaning to give it due effect. The Galop is one of the most sparkling pieces we have seen from Mr. Macfarren's pen. The syncopated theme in the left hand, after the double bar, with the characteristic semiquaver accompaniment (afterwards imitated in the bass), is a striking point; and the brilliant octave passages which occur before the final appearance of the principal subject, give much vitality to the movement. This really excellent Galop will no doubt find many warm admirers during the present festive season.

Gondoliera, pour Piano. Par Siegfried Jacoby.

It is difficult to write an original Barcarolle, but the composer of the present piece has a right to claim a certain amount of merit for having in some degree deviated from the beaten track. His piece opens effectively with a short introduction, leading with much freshness to the first subject, which is both flowing and melodious. The second theme, although more conventional, is extremely pleasing and well harmonised. The composition is replete with grace and elegance throughout, and deserves to find favour with pianists who have cultivated a refined touch.

SWAN AND PENTLAND, GLASGOW. CHAPPELL AND CO., LONDON.

Children's Songs. Arranged, with Pianoforte accompaniments, by T. S. Gleadhill and John Thomson.

THESE Children's Songs are published in two elegant volumes, one being devoted to sacred and the other to secular pieces. The aim of the publishers has been to supply young people, from ten to fifteen years of age with a collection of vocal music wedded to good healthy words; and this object has, we think, been satisfactorily carried out, the only danger being that some of the verses may be considered too old for the juveniles, and others too juvenile for the elder children. "From ten to fifteen years of age" is the very time when little people long to assert their individuality in the house; and when once a child begins to feel superior to toys, we doubt whether he would like to warble "Twinkle, twinkle, little star" in the drawing-room, or sing the "Baby March" for the delight of his admiring parents: indeed we believe that he would infinitely prefer to account philosophically for the appearance of the star by a quotation from his latest lesson on Astronomy; and, instead of glorying in the tottering steps of his baby relative, that he would be delighted to banish it to the nursery, with the rest of the "children." It may be said, however, that both in the sacred and secular series, many songs will be found which cannot fail to become favourites with youthful singers; and as the accompaniments are all easy to play, the services of "grown up" performers need not be called into requisition. The words and music of some of the pieces are published (as we are informed) in this work for the first time; others are well-known songs, and many are written to melodies by the best composers, as instances of which we may mention Beethoven's Air with variations in G, for the Pianoforte, and Mendelssohn's Two-part Song, "Oh wert thou in the cauld blast," the subjects of both these compositions being united to excellent and most appropriate words. The work is in every respect well got up, and will no doubt be extensively used as a gift-book for the New Year.

TO CORRESPONDENTS.

* * * Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, &c. without such date no notice can be taken of the performance. We beg to remind our correspondents that all notices of country concerts, whether written or extracted from newspapers, must be accompanied by the name and address of the person who sends them.

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

L. V. AND A YOUNG ORGANIST.—Write to the Secretary of the College of Organists, 41, Queen's Square, Bloomsbury.

Brief Summary of Country News.

We do not hold ourselves responsible for any opinions expressed in this Summary; as all the notices are either collated from the local papers, or supplied to us by occasional correspondents.

BAYSWATER.—On Wednesday evening, the 13th ult., Miss Florence Ashton gave an evening concert at the Victoria Hall; artists:—Miss Ellen Glanville, who was encoraged in Bishop's "Tell me, my heart," Madlle. Anita Leoni, Signor Roccia, Mr. Frank Elmore, and Mr. Powell; solo pianoforte, Madlle. Sophia Heilbron; conductors, Herr Schubert and Signor Lago. The concert was well attended.

BIRKENHEAD.—On the 15th ult. the members of the Birkenhead Choral Society gave their annual performance of Handel's Oratorio, the *Messiah*, in the Workman's Hall. The principal artists were Miss Clelland, of Manchester, Mrs. George Keef, of Liverpool, Mr. H. T. Bywater, of the Birmingham Town Hall concerts, and Mr. Tom Kempton, of Trinity College,

Cambridge. There was a full band and chorus of about eighty performers, the leader of the band being Mr. Lawson, and Mr. Powell solo trumpeter. Mr. Parry ably officiated as conductor. The hall was crowded by a highly respectable audience. The Oratorio was given with great effect, and several of the choruses were enthusiastically demanded. The solos were admirably rendered, and the artists were deservedly applauded in most of the pieces. The band was very efficient, and played the Overture, the Pastoral Symphony, and the accompaniments in a creditable manner. Perhaps on no previous occasion has the Society performed the *Messiah* with so much *éclat*. We should state that, before the Oratorio commenced, the choir sang the first verse of "God bless the Prince of Wales" and the first verse of the National Anthem, amid the cheers of the audience, who appeared highly pleased at having the opportunity of thus expressing their loyalty.

BLACKPOOL.—On Thursday evening, the 30th November, the Blackpool Vocal Society gave the first concert of the second season in the Assembly Rooms, Talbot Road, to a large audience. The first part comprised Handel's *Dettingen Te Deum*, an anthem, "The Lord hath chosen Zion," by Mr. J. F. Bridge (Organist of Manchester Cathedral), and Mendelssohn's Eight-part Psalm, "Why rage fiercely the heathen." The second part consisted of secular choruses, songs, &c. The principal vocalists were Mrs. Webbe, Mrs. Maries, Miss Partington, Miss Mary Grindrod, Messrs. Dumville, Kirkland, Johnson, Waddington, and Stanton; accompanists—Mr. Grindrod (harmonium), and Mr. J. G. Wrigley, of Rochdale (pianoforte); conductor, Mr. N. Dumville (Manchester). The choruses were as a whole well sung, and reflected much credit upon the conductor. Miss Grindrod's rendering of "When thou tookst upon thee to deliver man" received well-deserved applause. A word of praise must also be given to Mr. Stanton for his excellent singing of "Vouchsafe, O Lord." In the second part mention must be made of a Quintett, "Waters of Elle;" and an effective song, by Hatton, "The Trumpet on the Rhone" (with trumpet obligato), excellently sung by Mr. Dumville. "God save the Queen" brought this successful concert to a close.

BRIGHTON.—Mr. Worsley Staniforth, Organist of St. Paul's, gave his first concert, on the 30th November, in the Dome of the Royal Pavilion. Notwithstanding the occurrence of other musical attractions, it was attended with a tolerable amount of success. In a musical point of view, the concert-giver must certainly be congratulated on this his first effort since his residence in Brighton, which dates only from the death of his predecessor at St. Paul's, the late Mr. T. W. White. Madame Florence Lancashire, Miss Marion Severn, and Mr. Edward Lloyd were the principal artists engaged, assisted by the talented choir of St. Paul's, including Mr. Weller and Mr. Gerrard. Mr. Staniforth performed twice on the organ in a manner that gave evidence of his thorough mastery over the instrument. Mr. Kuhn also performed two pianoforte solos, which gave great satisfaction, calling forth hearty plaudits.

BURSLEM.—Handel's *Jephtha* was heard for the first time in the Potteries on the 12th ult., when it was given by the Tonic Sol-Fa Choristers, in the Town Hall, before a large and highly respectable audience. The principal vocalists were Miss Annie Edmonds, Miss Marion Severn, Mr. Kerr Gedge, and Mr. Wine, with Mrs. Mundon and Mr. Bentley, of the choir, for the recitatives "Rise Jephtha" and "Glorious tidings." The solo parts were well sustained throughout. Miss Edmonds was encoraged in "Farewell, ye limpid springs," and Mr. Gedge in "Waff her angels;" but the latter was not repeated. The choristers displayed remarkable precision, power, and accuracy of intonation in the execution of their part of the work; and the hearty applause at the close of each chorus, showed that their efforts were thoroughly appreciated by the audience. The Oratorio was curtailed, as at the recent performances at the Oratorio Concerts in London; and Mr. Sullivan's admirable additional accompaniments were used, by the kind permission of Messrs. Novello, Ewer, and Co. Mr. C. A. Seymour, of Manchester, was leader, and Mr. H. Walker, organist, under whose direction the Potteries Choristers have now sung six Oratorios, viz.: *Messiah*, *Samson*, *Judas*, *Creation*, *Elijah*, and *Jephtha*.

CARROBROOK.—A sacred concert was given on Tuesday evening, the 28th November, in the United Methodist Free Church, Clifton Street, on behalf of the funds at present being raised for special purposes in connection with the above place of worship. The principals were Messrs. Gardiner, Skeleton, Chambers, Jubb, and Capsey, instrumentalists; and Mrs. Frith, Messrs. Turton, Stacey, and Parker, vocalists. Numerous selections were given from *Judas Maccabeus* and the *Messiah*. The overtures and the vocal parts, assigned to Messrs. Stacey, Turton, and Parker, were well rendered. Mrs. Frith gave very effectively "From mighty Kings," and also several recitatives from the *Messiah*. The performance was admirably conducted by Mr. Davies. At the close the Rev. G. B. Caple proposed a vote of thanks for the gratuitous services of the performers, which was cordially responded to by the audience.

CLAPHAM.—A performance of the *Messiah* was given at the St. James's School-rooms, on Tuesday, the 5th ult., in aid of the St. James's organ fund. The whole of the musical arrangements were under the direction of Mr. William Lemare, the conductor of the Brixton Choral Society. The solos were sung by Miss Blanche Cole, Miss Adelaide Newton, Mr. George Perren, and Mr. Lewis Thomas. The choruses were rendered with precision and effect by members of the Brixton Choral Society.

conducted by Mr. Lemare, and supported by the accompanist to the Society, Mr. John Harrison. The work was given in so praiseworthy a manner as to reflect much credit upon all who took part in the performance.

CREWE.—The members of the Crewe Philharmonic Society gave their second annual performance of the *Messiah*, in the Town Hall, on the evening of Tuesday, the 28th November, under distinguished patronage. The audience, though not so large as on the occasion of the Society's first performance of this work, was sufficiently so to testify that the efforts of the members are valued and appreciated. The principal executants were Miss Clelland, of Manchester (soprano), Miss Heywood, of Manchester (contralto), Mr. W. Grayson of Lichfield Cathedral (tenor); and Mr. T. Brandon, of Gloucester Cathedral (bass). Mr. Grayson's best effort was the air "Thou shalt break them," which was delivered with great declamatory power and spirit, and for which he obtained a hearty encore. Mr. Brandon, although an entire stranger to a Crewe audience, established for himself a good name by the excellent manner in which he acquitted himself in the music assigned to him, and he was greeted with enthusiastic applause at the conclusion of the air, "Why do the nations," which he was compelled to repeat. Miss Heywood sang with much feeling and expression, especially in the airs "He shall feed His flock" and "He was despised." Miss Clelland's singing was everything that the most critical could desire, "Rejoice greatly" and "I know that my Redeemer liveth" being among her most successful solos. The instrumental and choral portions of the work were creditably rendered, the choruses, "And the glory of the Lord," and the "Hallelujah," being deserving of particular mention. Mr. E. Chapman, the Society's conductor, directed the performance with much skill and judgment.

DEPTFORD.—The Brockley Choral Society gave its annual performance of the *Messiah* at the Town Hall, on Friday, the 22nd ult. Artists: Miss Edith Maudsley and Miss Marianne Fetter, Mr. Nordblom, and Mr. Bell. The band and chorus were both numerous and efficient. The solos were well rendered, the whole performance reflecting great credit on the talented conductor, Mr. Edward Miles.

DUDLEY.—The anniversary of the consecration of the Parish Church was celebrated by a choral festival, on St. Thomas's day, the 21st ult. The music was rendered by about 160 voices, selected from the neighbouring choirs of the district. The preacher was the Rev. Canon Mayson, M.A., Sacristan of Worcester Cathedral, who delivered an excellent discourse from the 2nd chapter of Philippians, 4th verse. The Rev. Dr. Dixon read the first lesson, and the Rev. M. Holden the second. The responses were chanted to Tonus, intoned by the Rev. W. Reyner Cosenas, M.A., Vicar of Dudley, in an able manner. The 166th Psalm was sung to a chant by Dr. Alcock. "Cantate Domino" and "Deus Misereatur te" to Turle. The anthems selected for the occasion were "To thee, Cherubim," from Handel's "Dettingen Te Deum," and "The Gloria," from Mozart's 12th Service, which were given with remarkable precision and effect. The musical portion of the service was under the direction of the Choir-master, Mr. G. H. Mainwaring; Mr. Bunden presided at the organ.

EDINBURGH.—Professor Oakeley's very enjoyable performances on the organ in the Music Class-room of the University, which must be counted among the most valuable aids to musical culture existing in Edinburgh, began for the season on the 30th November. The first Recital took place in the presence of a considerable audience, among whom were a large proportion of students. Prior to the performance the Professor gave a concise history and description of the organ, alluding to its erection out of the Held funds, the presentation of the case, the draping of the hall, the hydraulic machinery, the number of stops, &c. He then made a few remarks on the pieces to be played and their composers. He went into Handel's reasons for writing concertos for organ and orchestra, and not writing music for the organ alone, like his great contemporary Bach, attributing it chiefly to the imperfection of the English organs of the day compared with those of Germany. He alluded to the fugal character of the Andante from Beethoven's Symphony, and its reminiscences of Mozart; commended the music of the Brussels organist, Guilmant; mentioned some interesting details of the career of Sir W. Sterndale Bennett, and characterised his "Barcarole" as full of fancy, grace, and refinement. A large part of the audience evidently enjoyed the high musical treat afforded them, and some few were able to enter into and appreciate, as it deserved, the very masterly performance of Bach's G minor Fugue, with which it wound up.

ERTH.—A performance of the *Messiah* took place on Thursday, the 14th ult., by the Woolwich Choral Society, under the direction of Mr. J. Whomes. Principal artists—Miss Jones, Miss Dutton, Mr. Arthur Thomas, and Mr. Chaplin Henry. The Town Hall was well attended, and the performance most successful.

GLoucester.—The Gloucester Choral Society gave its first concert this season, on Monday evening, the 4th ult., at the Shire Hall. The work performed was Handel's *Alexander's Feast*, the solo parts being allotted to Miss Clark, Mr. Grayson, and Mr. Brandon. Miss Clark created a good effect, and received several encores. Mr. Grayson has an excellent voice, and is certainly the best tenor the Society has engaged for some time past; and Mr. Brandon was much applauded in all his solos. The choruses were well given, and there was a marked improvement in the steadiness with which they were sung. Following *Alexander's Feast* came the Coronation Anthem, "The King shall rejoice." The instru-

mentalists, under Mr. Woodward, were thoroughly satisfactory. Mr. Matthews presided at the organ, and Mr. John Hunt, as usual, conducted.

GRANTHAM.—The members of the Grantham Philharmonic Society have lately organised a series of Winter Popular Concerts, under the direction of Madame Sillen, whose attainments as a classical pianist will doubtless contribute greatly to the success of the undertaking. This is an entirely new movement in Grantham, and it is gratifying to find that it has been most favourably received, each concert having attracted a very numerous and select audience. The programmes combine instrumental and vocal music of a high class, being formed chiefly on the model of the Monday Popular Concerts, with the difference that rather more vocal pieces are given. Books of words, containing valuable historical and descriptive annotations, from the pen of G. A. Macfarren, Esq., are issued with each concert; and it is evident that no effort is spared to render the compositions of the great masters intelligible and attractive to the public, though the executants are mostly amateurs. The third concert took place on the 12th ult., and was a decided success. The principal vocalist was Miss Harmons, a pupil of Madame Natalia Macfarren, who was most enthusiastically received. This very talented young lady possessed a fine soprano voice, and has an admirable style of singing, due, doubtless, to her careful training. In Haydn's "With verdure clad," the *scena*, "Softly sighs," from *Der Freischütz*, and Macfarren's "The beating of my own heart," she entirely enlisted the sympathies of the audience. Among other instrumental pieces the programme contained Haydn's "Surprise Symphony;" two of Mendelssohn's "Lieder ohne Worte;" Haydn's Trio, No. 8, for piano, violin, and violoncello; Weber's Duet, for piano and violin, No. 4; and Beethoven's Duet, for piano and violin, op. 30, No. 3, which were well given and favourably received.

GRAVESEND.—An evening concert was given on the 7th ult., at the Assembly Rooms, Harmer Street, in aid of the funds of the Orphanage of the Outdoor Officers of Customs, under the direction of Messrs. W. Phillips and A. L. Cope, which was extremely well attended, the Mayor and the principal families of the town being present. The solo vocalists were Madame Ashton, Miss Ada Percival, Miss Cavanagh, Mr. Frank Elmore, Mr. Chaplin Henry, Mr. Seymour Smith, and Mr. Churchill, with the Westminster Glee Union. Madame Ashton was especially successful in Bishop's "Psalms inviting," the "Bailiff's daughter," and "I'm not the Queen" (with Miss Percival and Mr. Elmore). Miss Percival made a good impression in "The green trees whispered," and Miss Cavanagh was equally effective in "Sing me that song again." Mr. Chaplin Henry was enthusiastically encored for his singing of "In sheltered vales," as was Mr. Elmore in "The Normandy maid." His "Death of Nelson" was also much applauded. Other vocal pieces, contributed by Mr. Churchill, Mr. Cope, and the Westminster Glee Union, were everything to be desired. Altogether the concert was a great success. Messrs. W. Miller and J. F. Meen were the accompanists.

HAGGERSTON.—The first concert of the Dalston Choral Association for the present season was given under the conductorship of Mr. R. Payne, on Friday the 1st ult., at the Bay Street Rooms. The performances consisted of Gounod's *Messe S. Jeanne* and a miscellaneous selection. The soloists were Madame Ashton, Messrs. Calson Phillips and Albert Hubbard, who acquitted themselves throughout in admirable style. The concerted music was left little to be desired. Special notice may be taken of the precision of intonation evinced in the difficult "Cum Sancto Spiritu," and of the great regard paid to expression in the "Benedictus" of the Mass.

HARROGATE.—A concert was given in the Royal Spa Concert Rooms, on Wednesday evening, the 29th November, in aid of the Rifle Band fund. The first part of the programme comprised selections from *Elijah* and *St. Paul*, which were sung by members of Christ Church choir. The second part consisted of secular music. The principal vocalists were Masters Waring and Fenwick, Messrs. Calvert, Deighton, Gibbon, and Lawton. Special mention must be made of the manner in which Mr. Lawton gave the aria, "Lord God of Abraham." The other vocal pieces were also creditably sung. The band, under the leadership of Mr. Rawling, gave two selections. Mr. Baxter gained an encore for his solo on the harp. Mr. Arnold accompanied on the harmonium with his well-known ability. The audience was both large and influential.

HASTINGS.—The concert given at the Music Hall on Thursday evening, the 28th November, by Mr. John Abram, Mus. Bac., assisted by members of St. Paul's choir and several influential amateurs, was thoroughly successful. The orchestra was composed of about sixty vocalists, of whom nearly two-thirds were ladies, and by a company of instrumentalists, which in regard to numbers was well balanced, and for musical skill was all that could be desired. Sir Sterndale Bennett's sacred Cantata, *The Woman of Samaria*, formed the first part of the programme, and the manner in which this composition was rendered was highly satisfactory. The soprano parts were very effectively sustained by Mrs. Grundy, the contralto by Miss Alexander, and the Rev. J. R. B. Watson's well-cultivated voice was a valuable acquisition in the bass. The recitatives, chiefly for contralto and bass, were given with much judgment. Mrs. Grundy was very effective in the air, "Art Thou greater than our father Jacob?" Miss Alexander in "O Lord, Thou hast searched me out," and the Rev. J. R. B. Watson in "Whosoever drinketh of this water."

The only tenor piece, "His salvation is nigh them that fear Him," was allotted to Mr. James, who did full justice to it, and was much applauded. One of the most successful pieces was the un-accompanied quartet "God is a spirit," by Miss Robinson, Miss Daniels, Mr. Jeffery, and the Rev. J. R. B. Watson. On the whole the choruses were exceedingly well sustained, being characterised by a precision which was highly commendable; "Therefore with joy" and "Abide with me" were among the most attractive pieces. The second part was secular, and commenced with Mendelsohn's overture "Fingal's Cave," which was well performed. Several solos were excellently given; and the selection comprised a number of part-songs, including "Down the pretty valleys" and "Sylvia," the latter of which was Mr. Abram's own composition. In the accompaniments Mr. Abram was ably assisted by Mr. Henry Leslie (pianoforte primo), Mr. A. Chesterfield (pianoforte secondo), and Mr. E. Plumstead (harmonium). The proceeds of the concert were devoted to the fund for liquidating the debt on St. Paul's Schools.

HEREFORD.—The second concert of the season, given in the Shirehall by the members of the Hereford Choral Society, took place on Tuesday evening, the 19th ult., when the audience, though not so large as on previous occasions of the kind, was evidently deeply interested in the attractive entertainment placed before them. Handel's ever welcome Oratorio, the *Messiah*, was the work performed, and though, no doubt for good reasons, some of the most telling parts of the composer's *chef d'œuvre* were omitted, the various solo and choruses were most efficiently rendered. Mr. Townshend Smith conducted with his usual ability, and Madame Talbot Cherer, by her brilliant vocalization, fully maintained the prestige which attaches to her as a singer of Oratorio music. She was especially happy in her delivery of the aria "Rejoice greatly, O daughter of Zion;" the difficult passages in which she overcame with consummate ease. Miss Broad, who is well known to and appreciated by local concert-goers, undertook the contralto music, and it is scarcely necessary to add that, as she was in good voice, she acquitted herself most satisfactorily. The Rev. G. A. Robinson was the leading tenor vocalist, and as he is also well known to the public of Hereford, we need merely say that he was as successful as usual. The Rev. W. D. V. Duncombe was the principal bass; he proved most effective in the important part he undertook. The most telling of the several fine arias which fell to his share was probably "Why do the nations so furiously rage together," which he delivered with much effect. The choir was not so strongly represented as could have been desired, but the choruses were sung in a style that betokens long and patient study by the singers, and careful training on the part of the conductor. The grand "Hallelujah Chorus" was, as usual, the one best calculated to exhibit to advantage the powers of the singers, but the Chorus "For unto us a child is born," on this as on other occasions at a performance of the *Messiah*, has always carried off the palm. The instrumentalists acquitted themselves creditably of their task, and it is pleasing to record another eminently successful performance by the Hereford Choral Society.

HOXTON.—On Tuesday evening, the 5th ult., a gathering of a very pleasing nature took place in the school-room of the Academy Chapel, under the presidency of the Rev. Robert Henry. It appears that the public devotions of the congregation worshiping at Hoxton Academy have been rendered far more hearty and enjoyable, in consequence of the marked improvement in the service of song introduced by the worthy organist, Mr. E. J. Wallis. A committee of ladies, in conjunction with Messrs. Death, Fell, and other gentlemen, have been actively engaged in getting up a substantial mark of their regard, the result of which was the presentation of a very handsome silver tea service, in value some 30 guineas, and bearing the following inscription:—"This tea service was presented to Mr. and Mrs. Wallis, by a few friends, in appreciation of the zealous and able manner in which Mr. Wallis has improved and conducted the psalmody of Hoxton Academy Chapel." The presentation, made in appropriate terms by the chairman, was gracfully responded to by Mr. Wallis. Short complimentary addresses were then delivered by Messrs. Death, Fell, Hall, Hunt, &c., in which the history of the past was reviewed, and the marked improvement of the present freely admitted. The members of the choir were especially commended by the chairman for their reverend behaviour during service.

KILBY, LEICESTER.—A concert was given on Wednesday evening the 20th ult., in the Temporary School-room, and was very well attended. The first part (sacred) consisted of the choruses, "But as for His pe'-ple," "Stone him to death," "How excellent Thy name, Gloria (12th Ma.-No.)," and "He watching over Israel," which were fairly sung by a choir numbering forty voices. The solo, "Jerusalem," was very well given by Mrs. Bennie; and Mr. J. B. Pitt and another local amateur were encored in the duet "The Lord is a man of war." The second part consisted of two part-songs, "See the chariot at hand" and "O hush thee, my baby," both of which were encored. Mrs. Bennie was highly successful in her rendering of "Ah! che assorta," which was redemande. A word of praise must be accorded to Miss Swinnerton, a lady residing in the neighbourhood, for the excellent manner in which she played the accompaniments; in addition to which she performed with much ability Ketteler's "Caprice Hongrois" on the pianoforte. The proceeds, which were highly satisfactory, were given to the fund for providing new schools for the parish.

LEEDS.—The programme of the Town-hall Popular Concerts, on Saturday, the 9th ult., contained some very interesting features. A selection from the *Creation* was first given, the soloists being Miss Amy Empsall and Mr. Denbigh Newton, the chorus

being given by a well-trained band of the Madrigal and Motet Society, conducted by Dr. Spark, and accompanied on the organ by Mr. T. W. Dodds. Miss Empsall has a good voice and was highly successful. In the trio from "The Heavens are telling" she was ably assisted by Mr. Nunn and Mr. Newton. Mdlle. Brouill obtained much applause for her violin playing, and was ably seconded by Dr. Spark on the organ in a "Romanza" by Reitz. The choral selections were given with great taste and effect, especially Macfarren's arrangement of "Ye banks and braes." During the evening "God bless the Prince of Wales" was sung, the audience standing as if by a common impulse.

LIVERPOOL.—The eleventh subscription concert of the Philharmonic Society, on the 5th ult., was exceedingly attractive and successful. The principal artists were Madame Trebelli-Bettini, Signor Fancell, and Signor Caravoglio; solo violin, Mr. J. T. Carrodus. The great orchestral work was Beethoven's Symphony in F. No. 8. The overtures were that to *Die Zauberflöte* and *Litolff's Maximilian-Réespierre*. C. E. Horsley's "Grand Procession March" was also performed. Mr. J. T. Carrodus played the Andante and Rondo from Molique's 5th Concerto very finely, and gave a most expressive and passionate rendering of Ernst's solo from *H. Pirata*. Madame Trebelli-Bettini's singing was, as usual, the perfection of dramatic expression and highly-finished vocalisation: here "Non più mesta" was encored, as well as the duet "Ai capricci" (*L'italiana in Algeria*), which she sang with Signor Caravoglio. The other songs of the concert, and also the part-music and choruses, were much applauded.—Mr. T. J. HUGHES gave his annual concert on the 7th ult., at the Institute, which was very largely attended. Mr. Hughes was ably assisted by the Misses Phillips, Mr. T. Jones, and Mr. C. W. Robinson, vocalists; Mr. G. A. Wielopolski Phillips, solo cornet; accompanist, Mr. Skeaf. Piano-forte pieces were given by Mr. Charles Edward Horsley and Mr. Skeaf (who played his own arrangement of "Cæsar Herring," entitled "The Fisherman"), for which encores were awarded.—The first of the usual winter series of classical concerts, on the plan of the London Monday Popular Concerts, took place in the Philharmonic Hall, on the 13th ult., to a large and highly appreciative audience. The executants were Madame Norman-Neruda, MM. L. Ries and Zerbini, Signor Piatti, and Mr. Charles Hallé; vocalist, Miss Alice Fairman. The programme included Mendelsohn's Quartet for strings, in A minor, op. 13; solo Sonata (piano-forte) in C major, op. 53 (dedicated to Count Waldstein); Beethoven's string Quartet in B flat, op. 18, No. 6; Beethoven; and Sonata for piano-forte and violin, in C minor, op. 12, No. 2, Beethoven, all of which went to perfection. Miss Alice Fairman sang a song by Benedict and "Canto d'aspetto" (Handel), which was encored.—The twelfth Philharmonic concert for 1871, on the 19th ult., was, as usual before Christmas, devoted to a performance of the *Messiah*, but on this occasion preceded by a verse and chorus of "God save the Queen," which was received with great enthusiasm. The principal artists were Madlle. Titens, Madlle. Enriques, Mr. Bentham, and Signor Foli; trumpet obbligato, Mr. Thomas Harper. The performance was a very fine one, the choruses being given with great firmness, power, and effect. Madlle. Titens and Signor Foli rendered their share of the music with their accustomed success; but a word of especial welcome is due to Madlle. Enriques and Mr. Bentham, who are new to the Philharmonic audience, in this Oratorio. They gave the contralto and tenor songs with admirable expression and refinement, and were deservedly applauded.

LYNN.—The first concert of the Philharmonic Society for the present season was given at the Music Hall, on the 24th November. The principal vocalists were Madame Emmeline Cole and Mr. H. J. Minns. The first part of the programme comprised selections from the oratorios *Saul*, *Samson*, *Judas Maccabaeus*, and the *Messiah*. Mr. Minns won much applause for his delivery of "Comfort ye" and "Every valley;" and the choruses, especially "And the glory of the Lord," and the "Hallelujah," were remarkably well sung. The second part was miscellaneous, and included, besides several vocal solos, a fantasia on the flute, excellently performed by Mr. Flint. Mr. T. C. Carey conducted, and Mr. W. O. Jones presided at the harmonium.

MANCHESTER.—Mr. J. Yarwood gave his annual concert in the Hulme Town-hall, on Saturday evening, the 9th ult., to a very large audience. The artists were Miss Bellott, Miss Page, Miss Chadwick (of the Royal Academy), Mr. T. Allen, the Middleton Apollo Glee Party, the Sappho Choral Union, of male voices, the members of the Greek Church Choir, and the Oldham Prize Hand-bell Ringers. All the selections were well rendered, several being encored. The glee, "Strike the lyre," opened the programme, and was sung in excellent style, with all the glee parties combined; as was also Mr. Yarwood's new Greek national anthem, which has been accepted and acknowledged by their Majesties the present King and Queen of Greece. An equal success attended "Welcome, welcome," by the same composer. Miss Bellott was highly effective in "Le Zingarella" (Campana), and the "Minstrel Boy." Miss Chadwick deserves commendation for her artistic rendering of the song "When sparrows build" (Gabriel), and Blumenthal's ballad "Why was I looking out," and Mr. Allen sang "Marmion" in a style deserving of high praise. The Middleton Apollo Glee party sang exceedingly well "In a cell" and "The Isles of Greece," the latter being encored. The performance of the Prize Hand-bell Ringers was received with great applause. The glee were under the able conductanship of Mr. Yarwood. The accompanists were Miss Page and Mr. W. Nichols.—The performance of the *Messiah* at Mr. De Jong's Promenade Concerts, at the Free Trade Hall, on the 16th ult., was thoroughly successful. The solo vocalists were

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Madame Cora de Wilhorst, Miss Palmer, Mr. Maas, and Mr. Brandon, all of whom acquitted themselves to the thorough satisfaction of the audience, Mr. Maas especially (who supplied, at a very short notice, the place of Mr. Vernon Raby, absent from indisposition), creating a marked effect in the tenor music. Mr. De Jong conducted the Oratorio with much judgment; and Mr. Bridge's organ accompaniments were an interesting feature in the concert.

MONTROSE.—The first concert of the season given by the Harmonic Union took place in the Guild Hall, on Tuesday evening the 19th ult. The programme consisted wholly of Scotch songs, harmonised in four-parts, duets and solos. The members of the Union, numbering forty voices, with one or two exceptions, rendered the pieces with praiseworthy precision. Miss Clirehugh presided at the pianoforte, and accompanied with good taste and judgment. One agreeable feature in the proceedings was between the parts, when the Union sang "God bless the Prince of Wales," the whole of the audience standing. At the close one of the honorary members (Rev. Mr. Steven) proposed a vote of thanks to Mr. Taylor, the conductor, and the members of the Union, and trusted it would not be long before another such agreeable evening was given. The vote of thanks was heartily awarded.

MOSSEY SIDE, MANCHESTER.—On the 24th November Miss M. E. Mossey gave a miscellaneous concert in the Assembly Hall to an appreciative audience, assisted by Misses Sutton, Sunter, and Taylor, and Messrs. Williams, Jordan, and Booth, together with a select glee party. The playing of the pianoforte solo by Miss Mossey (including the overture to *Fra Diavolo*, Aubert, Fantasio, on Irish Airs, E. de Paris, and several arrangements of her own) was a marked feature in the programme, and elicited much deserved applause. Miss Sutton was highly effective in her singing of "She wore a wreath of roses," and "Oh bid your faithful Ariel fly;" and Miss Sunter and the other vocalists also gave considerable satisfaction in their various songs. Mr. Thomas Coulton conducted the glees and choruses; and the concert on the whole was a decided success.

NEWCASTLE-ON-Tyne.—A concert in aid of St. Paul's Church Choir fund was held in the Surgeon's Hall, Victoria Street, on the 5th ult., and was patronised by a numerous and fashionable assembly. The concerted pieces, by Mendelssohn, Sullivan, Plautz, &c., received a refined and finished rendering at the hands of the members of the Church choir, and reflected the utmost credit on their talented instructor, Mr. C. H. Shepherd. Ascher's pianoforte piece, "Chant des Naiades," was played with much executive skill and refined feeling by Mrs. Hancock. Special praise should be awarded to that promising young musician, Mr. Alexander Hill, assistant organist at St. Paul's Church, whose services on the occasion were equally unassuming and effective. Amongst other artists whose kind aid is deserving of notice we must not omit the mention of Miss Eleanor Jack, Miss Catherton, Mr. R. Jack, and Miss Hall. Mr. Shepherd, who is an Associate of the Royal Academy of Music, is to be unreservedly congratulated on the excellent results of the concert, as its entire success is solely attributable to his judicious management and personal direction.

PENZANCE.—A vocal and instrumental concert was given on Monday, the 11th ult., the artists being Madame Rosenberg (soprano), Mr. Sampson (tenor), Mr. Rice (violin), Mr. Nunn, A.R.A. (violincello), and Mr. Trembath, Mus. Bac. (pianoforte). Madame Rosenberg sang "Robert! tu que j'aime" and "Il Bacio;" Mr. Sampson gave Benson's "Row gently here," and a song by Dürren, with violoncello obbligato. The instrumental portion of the concert consisted of a trio in D minor for piano, violin, and violoncello, by F. E. Bach, and a trio by De Beriot (both of which were much applauded); a violin solo, by De Beriot (Mr. Rice); a violoncello Romance, by Mendelssohn (Mr. Nunn); and an Andante and Presto Agitato, by Mendelssohn (Mr. Trembath). The latter gentleman also gave an Andante and Allegro Vivace, by Batiste, on the great organ, with excellent effect. This party also visited Falmouth, Redruth, St. Austell, and Truro in the same week, and gave concerts with scarcely any alteration of programme.

PERTH.—On Monday evening, the 11th ult., the Euterpe Society gave a private concert in the Academy. The first part consisted of Beethoven's Mass in C. Although the chorus was rather small for the proper rendering of such a great work, it was sung throughout very effectively. The solos and choruses were given with precision and taste, reflecting much credit on the devotion of the members and the ability of the conductor, Mrs. Hempel. The second part consisted of parts-songs by Sullivan, Macfarren, and Mendelssohn. Several duets, solos, and trios were also given; and a pianoforte duet, by Mrs. Hempel and a member of the Society was performed with much effect.

PLUMSTEAD, KENT.—The first concert of Mr. W. Reeves's Choral Class took place at the School, Bloomfield Road, on Tuesday, the 19th ult. Miss Mead was encored in two songs, as was also Mr. Reeves in "God bless the Prince of Wales," and Miss Lockyer in a pianoforte solo. The remaining soloists were Miss Harrison, Mr. Waites, Mr. Manning, and Mr. Barnett. The concert was well attended. Mr. W. Reeves conducted.

RAMSGATE.—A concert was given on Tuesday evening, the 21st November, at St. George's Hall, by Messrs. Birch (alto), Moulding (tenor), and Higgins (bass), of the Canterbury Cathedral choir, assisted by Master F. Elmes and Misses. Wils-n and Lott, and the Ramsgate Tonic Sol-Fa Choral Society. The programme, which was a most attractive one, consisted of solos, duets, trios,

and quintets, all of which were rendered in a most satisfactory style. The performance commenced with a chorus from Lahee's Cantata, *The Building of the Ship*, sung by the Choral Society, accompanied by Mr. Lott; this was followed by several vocal pieces, which were deservedly applauded. The gem of the evening was a quintet, by Spofforth, "Come, bounteous May," given by the Canterbury singers, which was repeated. A novel and interesting part of the programme was formed by two solos on the flageolet, played in an excellent manner by Master F. Elmes. The Choral Society sang a number of part-songs, glee, and choruses, which were well received, the Glee "England" being encored. Mr. Lott, organist of St. Dunstan's Church, Canterbury, acted as accompanist, and Mr. Thomas Duckett conducted.

RAWMARTH, YORKS.—The choir of the Congregational Chapel gave a concert of sacred music therein, on Tuesday, the 5th ult. The programme consisted of selections from Handel's *Dettingen Te Deum*, *Judas Maccabeus*, *Samson* and *Messiah*, and included the following songs, &c.: "Pious orgies" and "Let the bright seraphim" (Miss Bramed); "He was despised" (Miss Dibb); "Hall, Judea," and "See the conquering hero comes" (Misses Bramed and Dunhill); "Sound an alarm" and "Thou didst not leave" (Mr. W. Walker); "Thou shalt break them" (Mr. W. Brown); "Arm, arm, ye brave," "Rejoice, O Judah," and "Why do the nations" (Mr. T. Harrison). All these pieces were well sung. Miss Bramed and Mr. Harrison especially distinguished themselves. Mr. T. Bramed presided at the organ with his usual ability, and played, as voluntaries, two of Bach's pedal fugues in a very efficient manner. The entire performance was a genuine success for the choir.

REDRUTH.—A performance of Mendelssohn's *Elijah* was given on the 28th November, by the Camborne Choral Society, in the Druid's Hall, to a very large audience. The choruses were rendered with the utmost precision and spirit. The principal vocalists were the Misses Mitchell, Mr. Harvey, Mr. Thomas, and Mr. H. A. Smith, all of whom acquitted themselves uniformly well. "Hear ye Israel," "Woe unto them," "Then shall the righteous," and "Is not His word like a fire," being perhaps the most successful solos. Mr. J. H. Nunn, A.R.A., conducted with his usual ability.

SALISBURY.—The attendance on Tuesday, the 28th November, at the Hamilton Hall, at the miscellaneous concert given by the Sarum Choral Society, was a large one. Miss Ada Jackson gave much satisfaction in the songs from *Oberon*, and was encored in one of them, which she repeated. Her singing of "With verdure clad" was loudly applauded, and the audience insisted on a repetition of another of her songs later in the evening. Herr Pollitzer's playing of Mendelssohn's Violin Concerto was an admirable example of purity of tone and finished execution. Of Mr. Rowland, we need only remark that he more than sustained his reputation as a great contrabassist; he was tumultuously encoraged, but contented himself with bowing his acknowledgments. We must not omit a word of commendation to the choral members of the Society, and especially to the Cathedral choristers. They sang admirably, particularly in the charming bit of melody in the chorus, "Who would stay," as did also the male voices in "Glory to the Caliph." Great praise is due to the conductor, Mr. C. J. Read, for the pains he must have been at in framing so excellent a programme. There was a most efficient orchestra, and the overture to *William Tell* was in every respect a highly satisfactory performance.

SOUTHSEA.—On Friday evening, the 15th ult., the new organ was opened in St. Simon's Church, on which occasion the Rev. Octavius Winslow, D.D., of Brighton, formerly a Dissenting minister of Bath, preached a sermon from Revelation xiv., first clause of the 3rd verse: "And they sang, as it were, a new song before the throne." The organ (an exceedingly fine instrument), built by Mr. A. Hunter, of Kennington, at a cost of £410, was opened by Mr. Hiles, of Brighton. At the close of the service above £230 had been obtained towards defraying the cost of the organ.

SPILSBY.—On Monday, November the 27th, Mr. T. W. Dodds (organist of the Grammar School Chapel, Leeds) gave an evening concert at the St. James's School-room, with Miss Anna Hiles and Mr. Dodds, as vocalists; and Miss Bertha Brousil (violin), Herr Adolph Brousil (violincello), and Mr. T. W. Dodds (pianoforte), as solo instrumentalists. The performance was in every respect a decided success.

STOCKPORT.—An interesting classical concert was given at the Mechanics' Institute, on Tuesday, the 12th ult. The programme was well selected, Haydn's quartet for strings (op. 64, No. 4), played by Messrs. Bernhardt, Van Biene, William Minshall, and Charles Turner being amongst the most attractive features. Mr. Bradbury Turner's trio for piano and strings must also be mentioned in terms of high commendation; it was well performed and much applauded. Miss Bristow's pianoforte playing, especially in Beethoven's Sonata, in D minor (op. 31, No. 2), was the theme of general admiration. Solos on the violin by Mr. Bernhardt, and on the violoncello by Mr. Van Biene, were also given with much success; and several vocal pieces were contributed by Miss Gondi and Mr. Riley. M. De Sola officiated as accompanist.—The Choral Society gave its first concert of the season on the 19th ult., at the Stockport Sunday School, in aid of the Institute for the Blind, Deaf, and Dumb. Handel's Oratorio *Joshua* was the work selected. The principal vocalists were Miss M. Thorley, Mrs. Thorley Brown, Messrs. Henderson and

Lovatt, whose rendering of their various parts was excellent. The choral portion of the work was very efficiently given. Mr. Jolliff led the band, Mr. Collier presided at the organ, and Mr. Williamson conducted.

STRATFORD ON-AVON.—The second of the Philharmonic Society's concerts of the present season took place at the Theatre Royal on the 12th ult., and attracted a large audience. The programme, which was chiefly composed of instrumental pieces, contained the overtures to *Semiramide*, *Zauberflöte*, and *La Gazza Ladra*; Beethoven's Sonata, No. 3 (P. I. solo), the first movement of Beethoven's Symphony in B flat, &c., all of which were well performed by the members of the Society. The vocal portion of the concert was much admired, it being rendered by several lady amateurs, and some members of the church choir, in a most satisfactory manner. Mr. Maries sang Wallace's "Bellringer" in excellent style, and was of great assistance at the pianoforte in several of the pieces. The Rev. Newton Smith deserves the thanks of the musical public of Stratford for the exertions he makes to ensure these concerts being a success, which they cannot fail to be when such good music is introduced.

SWANSEA.—On the 18th ult. the Swansea Harmonic Society, assisted by the Neath Harmonic Society, gave a highly successful rendering of Mendelssohn's *Elijah* at the Music Hall. The principal artists were Miss Banks, Miss Marion Severn, Mr. Kerr Gedge, and Mr. Winn, all of whom executed their allotted parts most efficiently. The orchestra (under the leadership of Mr. Woodward) was selected from Hereford, Worcester, and Gloucester, and the well-known Cyfarthfa band. The choir (numbering about 250 voices), under the able conductorship of Monsieur Jules Allard, may be congratulated upon the excellent manner in which the whole of the difficult choruses were given. Mr. Bargeer Wall ably presided at the harmonium.

TURNHAM GREEN.—The Turnham Green Musical Society having some time since resumed its weekly practice, gave an entertainment, the first this season, in the Girls' School (National) Room, on the evening of the 7th ult. The entertainment opened with the glee, "Waken, lads and ladies gay," followed by a solo and chorus, Schumann's "Gipsy life." Miss Mitford sang "Child of earth" and "Thy voice is near;" Miss Furtado, "Quando te lieta;" and "The sailor sighs," with Captain Furtado (the duet deservedly obtaining an encore). "Over the rolling sea," having also been encored, Captain Furtado sang "The bashful man" with much effect. During the evening Dr. Moxey read "Is he dead" and "The Battle of Flodden;" and Mr. Warner Sleigh, "King Robert of Sicily" and "The charity dinner." The profits of this Society's entertainments are devoted to charitable purposes.

WINCHESTER.—The Musical Society gave an excellent performance of Handel's *Serenata, Acis and Galatea*, at St. John's Rooms, on Tuesday evening, November 28th, to a fashionable audience. The principal solo parts were well sung by members of the Society, assisted by Mrs. Grant, née Miss A. Fuller. The band and chorus numbered sixty performers. Leader of the band and solo violinist, Mr. C. Fletcher; conductor, Mr. M. Robinson.

WINDSOR.—A military concert was given in St. Mark's School, on the 30th November, by the band of the 1st Life Guards, under the direction of Mr. Waterson. The programme included Sir G. J. Elvey's "Festival March," and a Quintet in F, composed by Mr. Waterson, which was well received. Miss Alice Fairman was encored in Randegger's song, "To thee, my love," and a similar compliment was awarded to Mr. Christian, who gave Emanuel's song, "The Desert." Mr. Montem Smith was loudly applauded in both his ballads. Mr. Lawrence was pianist.

WOLVERHAMPTON.—On Tuesday evening, the 12th ult., a concert took place in SS. Peter and Paul's School, which was attended by a large and appreciative audience. The programme was highly interesting, comprising, amongst other things, the overtures to *Zampa* and *Euryanthe*, *Wanderstunden* (Heller); "The Yeoman's wedding song;" "My mother bide me bind my hair" (Haydn); trio, "This magic wave scarf;" and an arrangement by Sydney Smith, for piano forte, of airs from *Faust*, &c., &c. The overture to *Zampa* was played by Messrs. Arscott and Powell with great precision and refinement. This was followed by "The Yeoman's wedding song," given by Mr. Short with remarkable vigour and expression. Mrs. Hadley, though suffering from a cold, was successful in "Lilly's Good night." Miss Rigby received special favour for her unaffected delivery of Haydn's classical song, and was called upon to repeat the last verse. The same compliment was conferred upon Mrs. Hadley and Mr. Short for their singing in the second part. In the *Faust* selection Mr. Arscott showed much facility of execution and great expression, and his performance of the piece was loudly applauded. Mr. Arscott accompanied with much care and judgment.

WOOLWICH.—The Woolwich Choral Society gave a performance of the *Messiah*, at the Lecture Hall, with full band and chorus, under the direction of Mr. J. Whomes, on Tuesday, the 5th ult.; artists—Miss Jones, Miss Dutton, Mr. Arthur Thomas, and Mr. Chaplin Henry; solo trumpet, Mr. Dearden.

ORGAN APPOINTMENTS.—Mr. G. L. Adler, to St. John's Church, Hillingdon, Uxbridge.—Mr. E. J. Griffiths (pupil of Mr. Thorne, Organist of St. Mary's Church), Organist and Choir-master to Bonchurch, Isle of Wight.—Mr. C. E. Kettle, Organist and Choir-master to Holy Trinity Church, Woolwich.—Mr. E. M. Lott

to the Parish Church of St. Helier's, Jersey.—Mr. John Martin (late Organist of Rochdale Parish Church), Organist and Choir-master of Daventry Parish Church.—Mr. T. H. J. Petherick, Organist and Choir-master to the Parish Church, Camborne, Cornwall.—Mr. Charles E. Read (late of Wellesley Parish Church) to the Parish Church, Lutterworth, Leicestershire.—Mr. Arthur Sharpe, Organist and Choir-master to St. Barnabas' Church, King Square, Goswell Road.—Mr. F. Short, to St. John's English Church, Buenos Ayres, vice Senior Baltazar.—Mr. J. T. Simmons (late Sub-organist), to St. Leonard's, Colchester, vice Mr. Roger Manthorpe, resigned.—Mr. J. C. Turner, to St. Giles', Colchester.—Miss E. Rouse, to St. Runwald's, Colchester.—Mr. T. Tunbridge, to St. George's, Great Yarmouth.—Mr. Littlewood, to Weoley Chapel, Great Yarmouth.—Mr. J. Grindrod Wrigley, to St. Mary's, Balderstone, Rochdale.—Mr. W. F. Fry (from St. Andrew's, Watford), Organist and Choir-master, to Holy Trinity, Sloane Street, Upper Chelsea.—Mr. Edwin J. Crow, F.C.O., Organist and Choir-master, to St. John's Church, Leicester.

CHOIR APPOINTMENTS.—Mr. G. E. Davenport, Choir-master to the Church of St. John the Baptist, Kensington.—Mr. William Alfred Frost, Alto (of St. Andrew's, Wells Street), to All Saints', Margaret Street.—Mr. Charles Hamp, to St. George's, Hanover Square.

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